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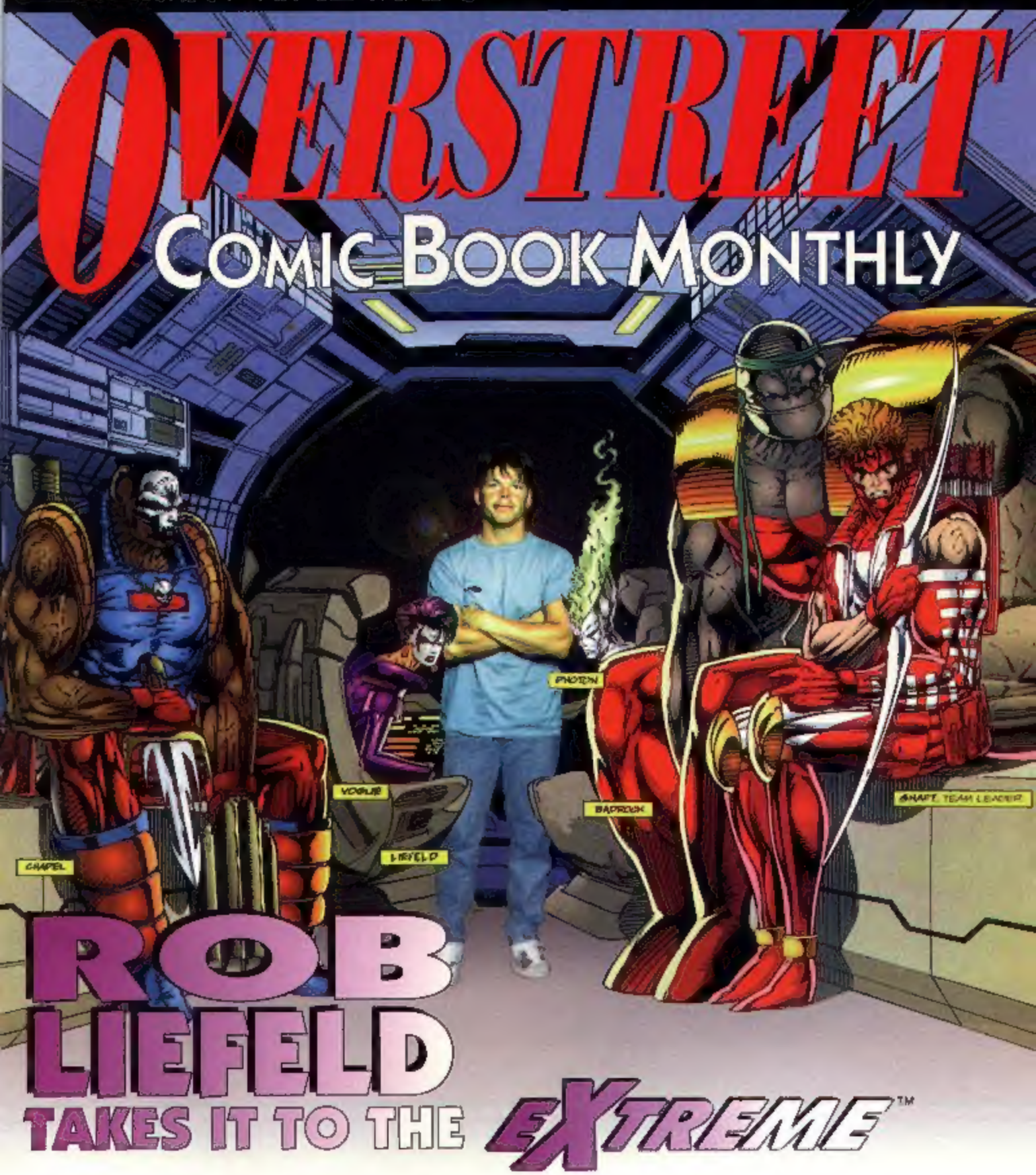
OVERSTREET

COMIC BOOK MONTHLY



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MORTAL KOMBAT THE COMIC!

OVERSTREET

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Issue Number 15, July, 1994

IDE

The Most Expensive Comic Book In History

LETTER FROM THE EDITOR

Traditionally, comic books were designed to be cheaply produced… underline cheaply! Looking back through the decades of comic book history, the unit cost of a typical comic was very low. During the 1930's, '40's, and '50's, the base cost was pennies per issue. Even today it is a small fraction of the cover price.

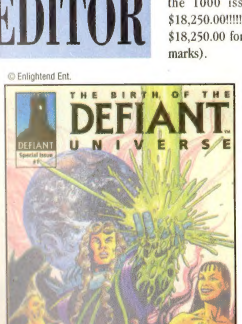
Oh, there are exceptions to be sure. Occasionally some companies will go "all out" and spend a little extra for foil, holograms, glow-in-the-dark ink, and the like. Gimmicks can really drive up the cost… even exceeding 50% of the cover price on rare occasions. But the first "giveaway premium" from Defiant breaks all the records for unit cost!

This record breaking book's official title is "The Birth Of The Defiant Universe Special Issue #1." Some fans also refer to it in collector short-hand as the "Defiant Transparent Cover" or "Defiant Translucent Cover."

The "see through" cover is made of Vellum, a high quality and expensive material often used for architect's drawings. The Vellum cover, extremely high quality interior paper, and superior production values… all make for a very expensive product. These special issues were originally given away at the 1993 Capital City Distribution Conference, and are annotated in the lower left hand corner of the cover as follows: "COMMEMORATIVE EDITION Presented at the Sixth Annual CAPITAL CITY Sales Conference 1993."

besides its physical characteristics, consider two statistical elements of this interesting collectable. First, only 1000 copies were made, a low print run by any standard. Second, the total cost for the 1000 issues was a whopping (drum roll please) $18,250.00!!!!!!! No, that's not a misprint! You read it right… $18,250.00 for 1000 issues (and yes, that's seven exclamation marks).

© Enlightend Ent.



Now you're probably already doing the math… but if not, we're talking about an astronomically high unit cost of $18.25 each! That makes this easily the most expensive comic book to date and a serious candidate for the Guiness Book Of World Records.

Oh… just one more bit of trivia about this book. Each issue is signed and hand numbered by Jim Shooter, and guess who is in possession of number 1/1000? It is none other that Jim Shooter's Mom! It seems Mrs. Shooter's is the proud owner of a Defiant collectible that can truly be described as unique.

And the going rate for one of these copies in today's market? Right now a Near Mint copy sells for an average price of $75. But who knows what the future holds for the most expensive comic book in history!

May you fill the holes in your want list…

Gary

Gary M. Carter

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SEND IN THE CLONES!

Amazing Spider-Man #149 & #150... Potential Key Issues?

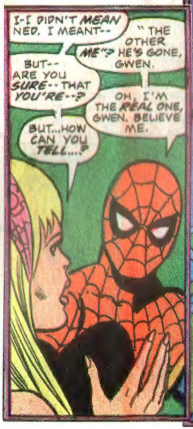
Collectors may want to pick up Amazing Spider-Man #'s 149 & 150 (Oct & Nov, 1975) because of the events that could be unfolding in Amazing Spider-Man #400. Rumor has it that Peter is not really Peter, but, in fact, is a clone!

In AS #149 and # 150, the Jackal created an exact clone of Spider-Man. Even at the end of issue 149, the identity of Spidey is still questionable.

In issue #150, Dr. Conners (The Lizard) does some extentsive reasearch to deterine Peter's true idenity. After a few battles, Spider-Man (the real one?) comes to the realization that he's not the clone and destroys Dr. Conners notes without looking at the results (good one Web-Head!).

Is this important to the up and coming story arc? Who knows, but these may be two books to watch. "●-

The clone controversy continues in Spider-Man #48.


I-I DIDN'T MEAN NED. I MEANT--
"THE OTHER ME"? HE'S GONE, GWEN.
BUT-- ARE YOU SURE-- THAT YOU'RE--?
OH, I'M THE REAL ONE, GWEN. BELIEVE ME.
BUT...HOW CAN YOU TELL...?

The Smartest Kid On Earth

Acme Novelty Library #1 (Fantagraphics) - Meet Jimmy Corrigan, the smartest kid on earth… well, maybe not always the smartest. Creator Crisis Ware has been knocking around the alternative comics scene for a few years doing a few strips here and there. He first started developing a rather "retro" style a few years ago with his "Quimby Mouse" strips in RAW magazine. The culmination of that "retro" influence is this book (one with a wonderfully nostalgic stories and art style) leave the reader wonderfully disquieted after completing them. Ware and Fantagraphics have decided to experiment with this format as well. This first issue is smaller than the average comic and #2 will be super-tabloid size. Most definitely a book to seek out.

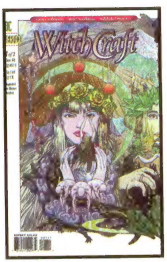
Witchcraft #1 (DC Comics) - Be careful little ones… it's the Witching Hour again. Well, not really, but after getting a facelift from Neil Gaiman in the pages of Sandman, the three witches are back. This time they're telling the story of a man and woman reliving a cycle of pain and death throughout the ages. The crone, the matron, and the maiden all attempt to help the woman break the cycle, but something always gets in the way. Writer James Robinson (Firearm, Grendel Tales) and co-writer Alisa Kwitney weave the story into an intricate pattern that pulls the reader along and into the cycle.

Firearm #0 (Malibu) - Beginning in a 1/2 hour movie and ending in a comic book, this multi-media project is Malibu's first venture into marketing comic movies directly to the public. While the acting in the movie leaves a little to be desired, the production, casting, costumes, lighting, and direction all worked very well. The movie also leads into the comic which, with writer James Robinson (Witchcraft) and artists Mike Wieringo (The Flash) and Rob Haynes, is as well executed as the movie and even more enjoyable. With continued work, Malibu may (hopefully) get as good at producing films as they are at producing comic books.

Barb Wire #1 (Dark Horse) - She's the hottest babe in Steel Harbor… just don't call her "babe". That's the advice on the front cover. Taking what I thought was one of the more interesting concepts in last year's "Comics' Greatest World" series, and giving it a more in-depth focus, is worthy of applause. I feel that in the new super-universe horse race, Dark Horse has one the best chances of long-term success. Its books are based on fully-fleshed out characters, strong stories, and good art… an excellent formula for success.

Sin Comics #2 (Black Eye Productions) - I know, I know… I just reviewed a #1 a couple of months ago, but Jason Stephens' work always deserves a fresh look when something new arrives. This issue has two distinctions. Besides being Stephens' best work to date, it is also the last issue of Sin Comics. Stephens will be bringing out a new title, Atomic City Tales, later on this Summer with a new focus and new direction. This issue serves as a great lead-in to the new title, so… check it out!!!!

Tales From the Heart #11 (Slave Labor Graphics) - Cindy Goff's and Rafael Nieves' stories about experiences as a Peace Corps worker in Central Africa (based on Cindy's own experiences) come out sporadically, but always manage to touch something special. In this issue Kathy (the central character) must say good-bye to a friend who can no longer deal with the pressures of their work. Goff and Nieves always manage to bring a poignant touch to these stories, and the bittersweet tone of this one is no exception.



© DC

© Malibu

© Dark Horse

© Jay Stephens

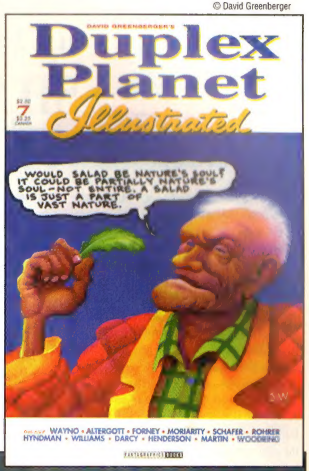
By Nick Wyche

Colin Upton's Big Black Thing #1 (Starhead) - What started out as a cruel joke against both Colin Upton and his former publishers has now become a collection of some of Upton's best mini comics. Read the amazingly trippy introduction (featuring autobio comix genius Denny Eichorn in a hallucinatory cameo) to understand the gist of the joke and then sit back and enjoy comics by this solitary and salubrious cartoonist.

Duplex Planet Illustrated #7 (Fantagraphics) - David Greenberger has been working at nursing homes for the last several years and started to make a habit of taping or writing down conversations he would have with his elderly charges. These conversations eventually made their way in to David's 'zine Duplex Planet. Dan Clowes and several other alternative cartoonists started reading Duplex and sending David cartoons for the 'zine. Now, several years later, we have this wonderfully cryptic little book with some great art. Sometimes piercing and insightful, sometimes disjointed and oblique, the little moments captured in this book always leaves the reader amazed.

Grendel Tales: A Devil In Our Midst #1 (Dark Horse) - You're stuck at the bottom of the world, the South Pole. You are guarding the largest toxic waste dump on the planet. A stranger wearing a Grendel mask washes out of the ocean, with not a boat in sight. Members of your crew start drying from an unknown virus that leaves a stain in the same shape as the Grendel's mask eyes. What do you do? Well if you're writer Steven Seagle (Sandman Mystery Theatre) and artist Paul Grist (St. Swithins' Day), you weave a compelling psychodrama that puts your readers through the ringer. Most excellent reading and art!

Dominique Special #1 (Caliber) - Life's hard when you're a bounty hunter. You're too straight for the mob and the cops are afraid of you. Your parents are drifters and half of your family are felons. Charles and Lisa Moore write this story of Nikki Sinclair (better known to former employers and adversaries as Dominique). Chuck and Lisa craft a very compelling story of crime, corruption, and family intrigue in the South. They manage to bring a believability to the voices and the speech of the characters that lends the book a very strong leg up. Penciler Gene Gonzales is most definitely a talent and one to watch in the future. ~●~


DAVID GREENBERGER'S
Duplex Planet
Illustrated
7
WOULD SALAD BE NATURE'S SOUL? IT COULD BE PARTIALLY NATURE'S SOUL - NOT ENTIRE. A SALAD IS JUST A PART OF VAST NATURE.
WAYNO • ALTERGOTT • FORNEY • MORIARITY • SCHAFER • ROHRER
HYNDMAN • WILLIAMS • DARCY • HENDERSON • MARTIN • WOODRING
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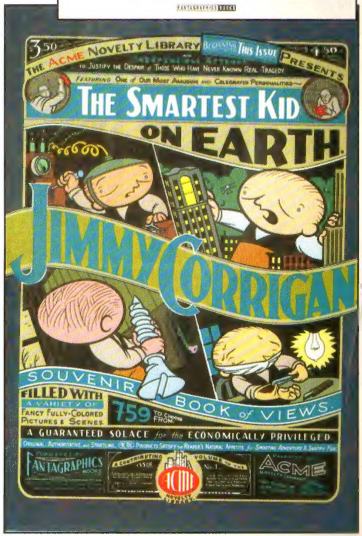


© Acme Novelty Co.

© Aidin Baroza

© Colin Upton

MAVERICK IS BACK!
RETURN OF THE RANGER!
SHADOWHAWK CD!

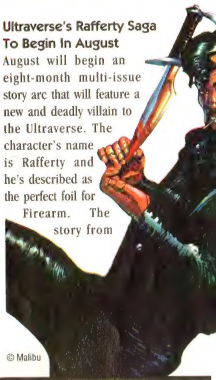
Maverick The Movie... Betting On The Card Set

In conjunction with the Warner Brothers' and Icon Productions' feature film, **Maverick,** CARDZ will release a 60-card set featuring scenes and facts based on the movie and hit original television show. Mel Gibson plays Bret Maverick, a gambler from the Old West, who is seeking the affections of Anabelle Bradsford (portrayed by Jodie Foster). Competing for Anabelle's attention is Zane Cooper, played by James Garner, the actor who originally portrayed Bret Maverick on the television show. "We are thrilled to have won the rights to produce this set. There are few (if any) Hollywood names that are bigger than Gibson, Foster, and Garner... and we think that movie fans and card collectors alike will want to get the photographs and the behind the scenes information about **Maverick**." The set includes storyline cards, "Face" cards about the characters, "Wanted" cards, and three randomly packed Tekchrome cards featuring unforgettable scenes from the movie. The cards have a high quality feel about them, and some of the images and pictures are some of the best I've seen from movie cards. In my opinion, these cards look like a sure bet!

© Warner Bros.

Ultraverse's Rafferty Saga To Begin In August

August will begin an eight-month multi-issue story arc that will feature a new and deadly villain to the Ultraverse. The character's name is Rafferty and he's described as the perfect foil for Firearm. The story from Malibu will span across 12 Ultraverse titles including Prime, Nightman, and Freex. It's the story of a killer who hates Ultras, and is systematically trying to kill them off one by one. Dressing in black leather, Rafferty is the dark "Flip-side" of Alec Swan (AKA Firearm). Designed by Howard Chakin, writer James Robinson described Rafferty as "Swan's Professor Moriarty". Artist Ben Herrera explains that "Rafferty is death, pure and simple." Rafferty will make his mark in the Ultraverse by killing a major character in the Freex team and this effect will send shock waves through all the other titles. When asked how powerful this new villain will be, Gerard Jones (co- writer for Prime) commented " Rafferty may be the only assassin in the Ultraverse that could kill Prime." The Ultraverse titles participating in "The Rafferty Saga" will feature a special cover icon and a numbered "blood splatter" so readers will be able to follow the multi- issue story-arc. Rafferty debuts in Firearm #12.



© Malibu

Shadowhawk On CD!

If you liked "Shadowhawk: The Secret Revealed" in the comic, then your going to love it on CD! Animated Alligator does a great job in developing the sounds and moods for this action packed storyline. It really enhances the feel and flavor of the book and if you read along, you can't help but feel you're right there in the middle of the action. Look for it in your favorite comic shop. Killer!

© Jim Valentino

By Mike Renegar

The Lone Ranger Is Back!

Heigh-yo Silver! The Lone Ranger is back and Topps Comics has got 'em! This all new 4 issue mini-series features the startling split of the Lone Ranger and Tonto! The story then develops into one of the most bizarre adventures the masked avenger has ever experienced. Bandits have stolen priceless Aztec treasures and unknowingly released an ancient Aztec spirit that wants revenge against the White Man. This epic tale is illustrated by Timothy Truman (Jonah Hex) and written by Joe R. Lansdale. Collectors take note; that this is the first new Lone Ranger story we've seen in quite some time. Shipping in August, fans may want to pick up a few extra copies before the stampede.

© Broadway Video

Heard It Through The Webline...

Rumors are running rampant through the comic universe in response to the mysterious Spider-Man storyline to begin later this year. Fans and collectors alike are all gearing up for the life changing event that will alter our favorite neighborhood web-slinger forever. What's going to happen that's so earth shattering? Marvel's Publicity Manager, Gary "Marvel Man" Guzzo remarked that "our position, here at Marvel is not to reveal the ending of the storyline, but rather to let the readers enjoy the mystery and see the shocking story unfold for themselves. Before there were such things as advanced solicitations of comics, readers had only the 'next month' box in their favorite comics to hint at what was to come. They didn't have a spoiler out there to tell them what was to come. Those were some of the most exciting days in comics, and that is exactly the feeling we are trying to bring back with the current Spider-Man storyline."

Here's a list of the 38 best rumors out there now... 1) Peter Parker will die 2) Aunt May will die 3) Mary Jane will die 4) Peter and Mary Jane will divorce 5) The Spider-Man clone will return 6) The Spider-Man clone will die 7) The Spider-Man clone will kill Peter Parker and take his place 8) The Spider-Man clone will kill Aunt May and take her place 9) Harry Osborn is not dead 10) Harry Osborn will die again 11) Harry Osborn is a clone 12) Mary Jane is a clone 13) Spider-Man is a clone 14) Aunt May is a clone 15) Mary Jane is really the Gwen Stacy Clone 16) J. Jonah Jameson is the new Green Goblin 17) Norman Osborn never died 18) Gwen Stacy never died 19) Venom will take Spider-Man's place 20) Venom will take Aunt May's place 21) Gwen Stacy is Venom 22) Archie Andrews will be the new Spider-Man 23) Venom breaks Spider-Man's back and four other guys show up claiming that they are Spider-Man 24) All four guys are clones 25) The Black Cat is Gwen Stacy 26) Spider-Man is really the sole survivor of a doomed planet... 27) Aunt May is, and always was, a robot 28) Uncle Ben returns 30) Uncle Ben is really the "converted rice guy". 31) The radioactive spider returns 32) The radioactive spider is a clone 33) Spidey will get a mysterious new costume 34) Mary Jane will dye her hair blonde 35) Mary Jane will get a mysterious new costume 36) Peter Parker grows his hair long 37) Ned Leeds returns, and last but not least... 38) the "Kid Who Collected Spider-Man" returns.

Watch for the answers to be revealed in all four of the monthly Spider-Man titles! Excelsior True Believers!

Renegar's Required Reading

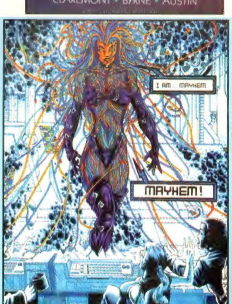
X-Men: The Dark Phoenix Saga TPB
Marvel

If you're an X-Men fan and you have never read this storyline, then you don't know what you've been missing. This is a classic in X-Men history! Chris Claremont writes and John Byrne illustrates this "Epic Tale of Tragedy and Triumph". Jean Grey unleashes the power of the Dark Phoenix! In my opinion, it's one of the most powerful storylines of the early adventures of the "newer" (post #94) X-Men. A Great Read! -●-

© MEG

Chaos! Releases Mother Mayhem!

After an overwhelming response to Lady Death, Lynch Mob #3 (shipping in August) will introduce another Va-Va-Va-Voom villainess to the Chaos! universe. Lynch Mob, a para-military fighting force from the future, crash lands in Los Angeles in 1994! When Mother Mayhem, the digital diva of destruction, arrives from the future, everyone wants to know "Can even the Lynch Mob survive the onslaught?". Lynch Mob #3 features a cover by Greg Capullo, script by Brian Pulido, and interior pencils by Roman Morales III. If this book is any thing like Lady Death #1, there won't just be Mayhem in the book, there'll be "Chaos!" in the stores!



© Chaos

© Enlightened Entertainment

DEFIANT

War Dancer™

WIN one of ten special presentation copies of War Dancer #1 signed by Jim Shooter and Alan Weiss!

How To Enter:

(1) For the ten Defiant Trivia Questions below, circle the response that best answers each question.

(2) Then complete the rest of the OFFICIAL ENTRY FORM below and mail it to:

Defiant Trivia Contest
c/o Overstreet Publications
P.O. Box 2610, Cleveland, TN 37320-2610.

Contest Rules - All entries must be submitted on the official contest entry form or a facsimile. Only one entry per person. Contest entries must be received no later than August 15, 1994. Void where prohibited.

We'll award the prizes to the ten most correct entries. In case of a tie, we'll award the prizes to the first ten tie place entries selected by random draw.

WAR DANCER CONTEST

Name_____ Age_____

Address_____

City_____ State_____ ZIP_____

PLEASE PRINT!

Phone_____

I mainly collect: a. Modern Age b. Silver Age
c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand
c. by subscription d. other

WARRIORS OF PLASM

1. Where does Cookie Wazenegger, a.k.a. "Nudge" or "Mindfox" come from?
A. Topeka, KS B. Mayberry, NC. C. Saddle River, N J. D. La Jolla, CA

2. What is Hortch's title?
A. Head Mulchman B. Emperor of the Org of PLASM C. Sir D. Du-Keen!

3. Name PLASM's greatest Splatterball player and his team.
A. Grimmax of The Skullrenders B. Montana of The Geekboys
C. Grimmace of Ronald's Boys D. Dweeboy of The Slave-Slayers

DARK DOMINION

4. Who is Michael "Glimmer" Alexander's best friend?
A. Mercy B. Snoopy C. Winnie the Pooh D. Chastity

5. Where does Michael usually obtain his friend's breakfast?
A. Hardee's B. Denny's Breakfast Bar (2 eat for the price of one)
C. McDonald's D. Taco Bell

6. Who is Chasm when he's not lording over the Quantum Substratum?
A. Charles Mal, a New York millionaire B. Steven Seagal, actor extraordinaire
C. Ace Ventura, pet detective D. Julian Bonds, secret agent

WAR DANCER

7. What is the War Dancer's real name?
A. Bill B. Ahru Tsolmec C. Fragin Habeeb D. Asadif Gihij-kil

8. In which DEFIANT comic did the War Dancer make his first appearance?
A. Warriors of PLASM #7 B. Good Guys #2 C. Charlemagne #1 D. Dark Dominion #3

THE GOOD GUYS

9. Where did Matt and Zack get "the wish box?"
A. Crazy Woman B. Marge Simpson C. Sally Simpson D. OJ Simpson

10. How did the kids get their superpowers?
A. The Power Rangers Tour B. Wish Box C. Gamma Rays D. "X" Rays

DEFIANT
0
FREE
GLORY
VM+DH

SOMEWHERE BEYOND THE IMAGINARY LIMITS OF REALITY, DEEP INSIDE A LIVING WORLD CALLED THE ORB OF PLASM...
...MRS. LOUISE JOHNSON OF PATTERSON, NEW JERSEY FIGHTS WITH DESPERATE FURY.
HOY, LOUISE JOHNSON! THE LOYALISTS ARE FLEEING!
HAH! GOOD... uh!
THESE ZOMS ARE AS HARD AS BRICKS!
WHO IS BRIX? SOME CHAMPION OF YOUR WORLD?
SACRED DUTY

SORRY. NOTHING PERSONAL.
OWW.
BRICKS ARE THINGS THAT HURT YOUR FOOT IF YOU KICK THEM.
SINCE YOU GROW BUILDINGS WERE, I GUESS YOU DON'T HAVE ANY.

STORY BY JIM SHOOTER AND STEVEN ABRAMS / WRITTEN BY JIM SHOOTER / DRAWN AND INKED BY VAL MAYERIK / PAINTED BY DAVID HILLMAN / LETTERED BY AGNES PINAHA / EDITED BY STEVEN ABRAMS

THESE ZOMS WERE SPECIALLY GROWN TO SERVE AS THE EMPEROR'S PERSONAL GUARD. THEY HAVE THE STRENGTH OF THIRTY... AND HEAVY CASUALTIES.
I THOUGHT I WAS JUST GETTING OLD. I NEED TO REST FOR A MOMENT. - SUERACEEN.
THE ENEMY HAS DUCTED-OUT. IT WILL TAKE OUR SCOUT-ZOMS A FEW BEATS TO TRACE THEM.
A FEW BEATS...?
IF ONLY I COULD GO HOME AND SEE MY FAMILY. EVEN JUST FOR AN HOUR.
SUERACEEN, I...
YOU CANNOT DESERT US NOW, LOUISE JOHNSON! THE LOYALISTS WILL FALL BACK TO A REDOUBT. WE'LL NEED YOUR STRENGTH TO BREACH IT!
LUST? NO, I'M NOT... I MEAN, LOOK AT ME. I'M A MESS. NO MAKE UP... AND LOOK AT MY HAIR!
AH, BUT YOU'RE SPLATTERED WITH THE GORE OF COMBAT! THAT WILL TWEAK YOUR LUST-MATE'S NODES!
ENJOY, LOUISE JOHNSON... BUT MAKE IT LICK-QUICK!
LOOK, IT'LL TAKE YOU AN HOUR AT LEAST TO MULCH UP THE CASUALITIES FOR RECYCLING. I'LL BE BACK BY THE TIME YOU'RE READY TO MOVE OUT.
HM. WELL... I UNDERSTAND HOW BATTLE AWAKENS A WARRIOR'S LUST...!

JIM SHOOTER'S DEFIANT

All Images © Enlightened Entertainment

It's no secret that Jim Shooter was responsible for creating some of the hottest comics from one of the hottest companies (Marvel, Valiant, etc.) Yet his new company, Defiant, has been pumping out quality titles for nearly a year now, and many collectors have been missing out on a great thing.

One of the things comic collectors have been complaining about in today's industry is the seeming "numbing sameness" of the titles from some companies. Well, Defiant is publishing books "that almost redefine the term different!" Warriors of Plasm, for example, is an excellent sci-fi tale about a world in a parallel dimension where the entire ecosystem - buildings, denizens, and all - is part of a single living system. Everything is built from the basic genetic soup known as **plasm**, from which the world gets its name. Lorca, a member of the planet's ruling class, kidnaps a group of Earthlings in an attempt to raise an army to overthrow the planet's decadent leader. These Earthlings help Lorca succeed, but in almost no time, he learns that not all of his predecessor's practices were so outlandish, now that he's wearing the crown. Before you can say "The more things change," the Warriors are left wondering if they've done any good on Plasm at all. With political intrigue, some ironic social commentary, and lots of good old action, readers can collect the early issues of Warriors of Plasm, or get them compiled in the trade paperback.

Several of the Warriors are now appearing in their own titles. Dogs of War is a grittier title, featuring Warriors Rick "Mouse" Tietz and Elvis "Shooter" Mazerov's vigilante activities in our world. Mouse also appears in Prudence and Caution, written by Chris Claremont. Prudence is a super-powered world conqueror, and Mouse is trying to keep her from overdoing it by becoming her traveling companion. Louise Johnson (aka Glory), is getting her own title, and you can read #0 in this very issue of Overstreet. Coming next will be the adventures of **The Great Grimmax**, the adventures of Plasm's greatest Splatterball player, who's here on Earth in a refreshingly eclectic fish-out-of-water story.

Every kid dreams of getting super-powers, but how many could really use them intelligently if they got them? In The Good Guys, a group of kids suddenly finds out as they gain the powers of their dreams in a freak event at a comic book store. Far from becoming the heroes of their fantasies, these kids learn that old line about power and responsibility doesn't even begin to cover it. The laws of physics aren't half as forgiving in their world - and neither are the people whose property gets destroyed. These heroes-in-training are going through some major growing pains in this title, experiences that readers of all ages can appreciate.

Defiant has the world of horror covered as well in Dark Dominion, a title about the fears we all face, and a man who faces their source. Michael Alexander has the ability to enter a world where all of man's fears are given form, and some are so powerful that it's hard to say if they're the result of man's evil or the cause of them. Michael enters this world to defeat these beings, but others, such as the man known as Chasm, have gone there to conquer it for their own uses. This title deals with some intense psychological issues no smaller than the origin of man's fears, and based on what's coming up in the crossover event, **SCHISM**, this battle could have a major effect on the whole universe.

Defiant's books are very tightly interconnected, something that will play a major part in their Summer crossover, SCHISM. Two titles that play a major part in the crossover as well as each other are Charlemagne and War Dancer. Ahrq Tsolmec, the War Dancer, is being from a realm borne of the human id - essence, a manifestation of Shiva. His purpose on our world: To fix it - or destroy it. For book with such an seemingly depressing premise, War Dancer is surprisingly lighthearted, filled with such offbeat characters as professional wrestlers Ballistic and Thwack Baxter. Early issues of this title are already holding their value in the back issue market, with copies of War Dancer #1 selling for as high as $7.

> *"Sometimes the best treasures are hidden in plain sight..."*

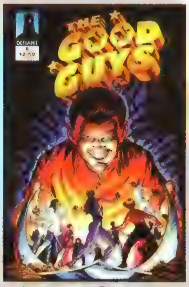
Charlemagne is Charles Smith, a boy who goes on a quest to find his MIA brother in Vietnam, only to spend many years in a coma after first finding him and then seeing him die in an explosion. He awakes years later with incredible strength and a new purpose: He is destined to stop the War Dancer's plan to destroy the Earth, or die in the attempt. Charles is an innocent is a cruel world, with powers he doesn't understand and a purpose he can only barely comprehend. Both Charlemagne and War Dancer are well worth seeking out.

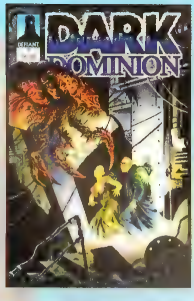
Why have many of these entertaining and unique books been relatively unnoticed by many collectors? First, the booming market of 1993 brought us more titles, universes,

By Norman Bertson

companies than the industry has seen since the heydays of comics in the '40s. While this brought us lots of entertaining new books, it made it hard for any one company to become a breakaway hit, as readers with limited budgets were forced to choose between all the myriad of fresh pickings. Secondly, many collectors were upset with The River Group's trading card sets based on the Defiant titles, and chose to blame Defiant for the actions of one of its licensees. But Defiant has still done well despite these problems, and their books continue to gain a steady following.

The Valiant titles that have performed best in terms of their collectibility and value are

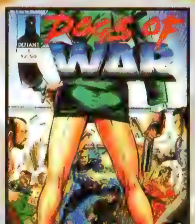




DARK DOMINION™

its early issues, based on their exemplary artwork and small print runs. Unity was the event that sent Valiant rocketing off into the stratosphere, turning it into one of the powerhouses of the industry today.

Since the early Valiants, the early Defiant titles feature the creative talents of Jim Shooter and many of the people that helped defined Valiant (as well as other major names like Chris Claremont, Steve Ditko, and Alan Weiss). They also have relatively low print runs. With their Summer crossover, SCHISM, Defiant is already receiving a lot of advance attention. And who knows? It doesn't take a genius Scott to guess that lightning just may



THE GOOD GUYS™

ROB LIEFELD

In what direction are you planning to take the title Youngblood?

Youngblood is really different. I think the work you do is reflective of what you're into at the time. At that time I think I was into action and adventure.

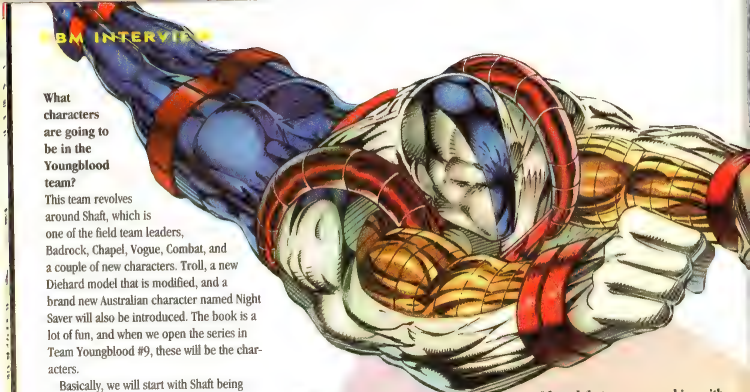
But my new books are not just about fighting the big bad guys and the latest menace. It's more along the lines of how these guys get through the day, how they view things, and what a day in their life is like. There is still action and intrigue going on, but I think there is more set-up, as well as plot and character development. I look back on my earlier work and I think a lot of it was chaos with no set-up, it was just delivery, delivery, delivery. A lot of the Youngblood stuff was like that.

I remember I did an issue of New Mutants (#99) right before I was wrapping up the series. Cable had been getting increasingly more popular as the issues went on, and in this particular issue he had never worn his gear nor looked like a warrior. He was in a three-piece suit and went to a lunch to convince a mutant to join up with him.

He was even portrayed in the library wearing spectacles in this issue. I remember my editor sent me the page back and said, "That's not Cable." I felt it showed a different side of the character and I think that issue portrayed Cable in a different setting. We received a lot of fan mail on New Mutants #99.

That's more of where my head is right now with the Youngblood characters. You get to the point where you've drawn one too many fight scenes. The new Youngblood will be a lot more character driven than anything else now.

All Images © Rob Liefeld



What characters are going to be in the Youngblood team?

This team revolves around Shaft, which is one of the field team leaders, Badrock, Chapel, Vogue, Combat, and a couple of new characters. Troll, a new Diehard model that is modified, and a brand new Australian character named Night Saver will also be introduced. The book is a lot of fun, and when we open the series in Team Youngblood #9, these will be the characters.

Basically, we will start with Shaft being introduced to a new roster that he has no control over. Now we have a new president and it's described in the book that he made his own changes to the Youngblood team. Some he gets along with, others he rubs the wrong way immediately. Ultimately, he realizes that this is not his decision… but his job. He has to make these people work as a team, and with the public.

The book now is more personalized… Some of the new members come in immediately and become more popular in the ratings with the fans than some of the older members. This causes a lot of friction. Some of them find out that they are getting paid more than current members, and it creates tension before they go into battle. The Night Saver character is a guy from Australia that they put through their program.

The other thing is that this book and the Team Youngblood book are very much in sync now. I don't want to say that you have to read one without reading the other, but it sure helps. The characters are crossing over constantly. The stories easily flow one to the next. They are both titles of equal stature. We have planned this stuff out for the next year and have seen the benefit of long-term planning. Now that we have a good staff here at Extreme, it's easy to sit down and know what we're doing months ahead.

I heard that you are working with Steven Platt on a project.

Steven Platt and I are working on Prophet together. I think that having someone else draw your stories, and them doing as well as Prophet is doing now, is great.

It was a pleasure to work with Dan Panosian when he was on Prophet, and now I get to work with Steven. Platt adds a certain rage to the work that really fits the direction we are taking Prophet. In Prophet we are moving through his life, hours and days at a time. We haven't revealed where months have past; it's kind of like one long novel… one long adventure of this journey… taking him to where he is going.

When Steven's book starts, he's at a base called Ragnerock, which is a government facility that basically specializes in the advancement of weapons of war. Whatever technologies exist, these guys have got them. They are paid to make weapons. It's one of those dark dirty places where the cold war hasn't ended yet. They're preparing for the onslaught of Alien races or war in other countries.

The guy who runs it is called Omen. He set Prophet up, got him his power back, and had him captured by the government. Then he came in contact with Omen. If they spent the money on Prophet, it would take away money from his project called "the Disciples." Prophet knows this program will dominate and destroy the world. He was created to stop this but his dilemma is that he is 20 or 30 years too early!

As we open, he is undergoing that last of the final tests at Ragnerock. They are trying to decide whether or not to go any further and spend any more money. It's kind of like Omen's roadblock.

Steven Platt and I are telling the reader that basically, there is an entire chunk of his life that he knows nothing about. He has mur

[illegible] men and has gone from working with the government to being a fugitive.

What is Steven Platt like to work with?

[illegible] a wonderful job describing this character. It's like Steve stepped up to bat and started hitting home runs immediately. He is totally invested about the work and it shows... that makes it a real pleasure to work alongside him.

Is this part of the "new direction" for Extreme Studios?

There is new energy coming out of Extreme. Image and Extreme had their problems setting up shop. There are books that I put out that I'm not very proud of, but we had to catch up. The bottom line was we had a commitment to the retailers and fans to get books out there and we made them as quality as possible at the time.

Many felt Extreme Prejudice was some of your best work.

We are extremely proud of Extreme Prejudice. It's a very strong story. The last chapter is very [illegible] there's no holes in that plot. It sets up [illegible] in the future and reveals a lot about the past.

I can see why crossovers have their appeal. I really feel that we need something to tie up these characters, and actually say that these characters all relate to one another. When it is properly done, it's so exciting!

I loved the Reign of Superman storyline [illegible]. It was some of the best six months [illegible] at the time. Those were some great books to pick up, and I think that's what we've been trying to do with our Extreme Prejudice storyline. We might not reach that quality, but that's what we're shooting for at Extreme. I love working with young talent and I enjoy being their coach. I've learned a lot from life and I enjoy passing it on. To put it bluntly, I love coming to work every day.

Is there anyone new that you are bringing into the studio?

Yes, [illegible] a new kid named Todd Nauck. He is [illegible] on a book right now called Badrock and Company [illegible] that's our version of Marvel Team-up/Marvel Two In One/DC Comics Teen Titans/Brave and The Bold, etc.

Badrock is a sixteen-year-old kid in this [illegible] powerful body and his reactions to [illegible] he is meeting. One of the things we are doing is having Fuji from Bloodwatch fight Badrock of Youngblood for a charity event. It's an event where these two people fight and the event is broadcast on pay-per-view.

[illegible] with [illegible] and Andy Mangles wrote the story... it's great! You can see where Spawn is walking by in a trench coat and hat trying to see what's going on. Even Shadowhawk is working on his armor in an abandoned warehouse watching the show. You can really see the Image universe coming together.

Todd's work is unbelievable. Fans of Art Adams, Joe Martiera, and Jeff Matsuda will love his stuff. He is very fast, but his work is never sacrificed by it. I think fans will love it.

People have misjudged us, but that is all going to change. I used to be angry about where I was artistically. I wanted to be farther along.

I was doing an entire book, the writing, the drawing, the inking... and it was killing me. Now I'm more content, and it shows.

Is Jason Pearson still scheduled to work on the next Youngblood Yearbook?

Jason isn't doing the yearbook. He is doing this incredible book called "Badrock, The Day After." It's actually the day after he turned into Badrock.

We actually have an animated music video in the making. I had this rap song done called "Do the Badrock."

It tells this story about this kid, Billy, who was pushed around. He was a scrawny little nerd, and had a really crummy life for a kid.

His dad was one of the people approached by the Youngblood project because he is a genetic physicist. He was asked to develop something that would help them create super people.

One day, little Billy goes to his dad's lab and grabs vial "A" and pours it into vial "B" and pours all that into vial "C". Then he stirs it up and drinks it.

First he saves the day and his parents wonder what happened. Then the day after, the government claims that he belongs to them because he consumed their serums. The story shows how he is tested by the government and how they try to determine the cause of his transformation.

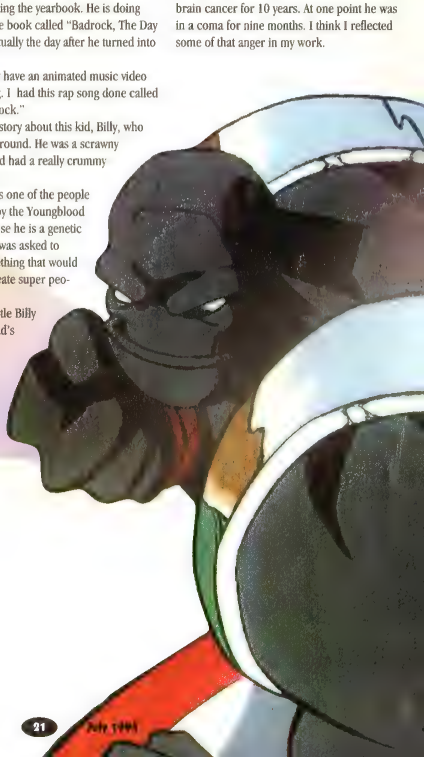
Jason Pearson and Carl Story did a really good job on the book. It comes out in July.

How did you invent these characters?

I decided to do a character that had such a bad life, becoming Badrock would be the best thing that ever happened to him. It worked: This guy loves being Badrock.

Half of my life is Shaft and half of it is Badrock. The two are like different personas of me and how I see things.

When I was doing X-Force I was really angry. My father had been having a battle with brain cancer for 10 years. At one point he was in a coma for nine months. I think I reflected some of that anger in my work.



PROLOGUE
OTHERWHERE
LET'S GO, BERZERKERS! TURN IT UP! WE'VE GOT TO REACH KIRBY IN TIME!
LOOKS LIKE DARKTHORNN'S SENT A WELCOMING PARTY!
THE DEATH SQUAD! HAH! WHAT A JOKE!
RESPECTFULLY DEDICATED TO JACK "THE KING" KIRBY

[illegible] to Disneyland every day. I hope it [illegible] because I'm happy now. Image [illegible] a great idea, but it could have been [illegible] a little better. Actually, it could have [illegible] a lot better. I believe if we [illegible] when we did, we wouldn't have [illegible]

Image changed the comics industry and I think it was for the better. What happened with [illegible] was a phenomenon that nobody [illegible] expected, but we did it because the [illegible] coming up behind us deserved to [illegible] something back.

How do you feel about DC now?

I really love what DC has done in the last two [illegible] they have got a great stable of talent and they are putting out really great stories, [illegible] I'm speaking as a fan.

Are there any up and coming talent that you're impressed with?

Joe Materiera is excellent. He's a guy who has done work for us and I look forward to working with him in the future. Anything that comes out by him gets my dollar. It's good.

As for studios, I think Homage, Extreme, and Giajin are great because they seem to encourage some sort of quality standard.

Any other projects that you'd like to mention?

Within Extreme, we have work coming by George Perez (some covers, pin-ups, and short stories).

We have stuff coming from Joe Martiera and Jae Lee… Chris Sprouse is doing the Youngblood yearbook with Eric Stevenson. It's dynamite!

We're talking with Simon Beasly about doing a very off-beat Troll project. It's very interesting. I'll keep you posted. Art Thibert is doing some Black and White stuff too. We really have some good stuff coming up.

One more thing, Rob. Could you tell us about the Jim Shooter story? When will it be out? Late Fall or Christmas time… I want to tighten up Youngblood first. But it will be before the end of '94.

I really want a Jim Shooter story. People tend to ignore his early stories, and that was some of his best stuff. Some his best stories were done with John Byrne, George Perez, and Kurt Swan.

Thanks Rob.

I've enjoyed it. My best to Bob Overstreet. ●

MALIBU COMICS' MORTAL KOMBAT

PLENTY OF GORE... AND PLENTY OF GORO!

Every day, millions of people pay good money to have their hearts ripped out, their heads snapped off, and their spines yanked out. This past September, this decapitation began occurring regularly in homes in almost every community around the country. Welcome to the world of Mortal Kombat

Kombat Ready. In July, Mortal Kombat joins Malibu's other hugely successful licensed comic book properties, including Star Trek: Deep Space Nine, Bruce Lee, and the upcoming BattleTech. This full color title comes right on the heels of the introduction of the new Mortal Kombat II, the sequel to the arcade game.

In a unique move, Malibu has lifted the entire creative team from one of their other books, Ex-Mutants, to bring the world of Mortal Kombat to the comics page. Charles Marshall (whose credits include Quantum Leap, Strange Sports Stories, and a two-year run on the Planet of the Apes) will write the new series. Handling the art chores is the red-hot team of Patrick Rolo and Bobby Rae.

"I'm extremely excited about the Mortal Kombat team," said Malibu editor Mark Paniccia. "Their Ex-Mutants run (issues #13-17) gave these creators the opportunity to discover each others' strengths and got them used to working together as a team." Paniccia noted that he and Marshall have worked very close with the licensing company and Mortal Kombat game designer Jo Tobias to ensure that Mortal Kombat stays true to its original vision.

More-o on Goro. Besides the regular Mortal Kombat serie Malibu is releasing a special 3-issue Goro mini-series set to begin September. "Goro is easily the most recognizable and most fun cha acter in the Mortal Kombat universe," said Marshall, who will writing the series. "We're looking forward to showing more sides him than have been exhibited in the arcade game."

Mortal Mayhem. Besides a large amount of fans, the game h attracted more than its share of controversy over the past f months. Many publications and groups have come down on Mor Kombat for its gratuitous violence, but that didn't stop it from beco ing a monster hit when it was released as a Super Nintendo, Se Genesis and Game Boy game.

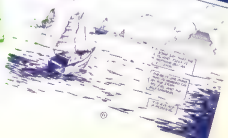
"The gore is what attracts a lot of the audience," said Marsh "But it's the characters that have always fascinated me. The arc game hints around that there's much more to them than what's p sented in the game. What we've done is to take them to the next level."

Marshall realizes that, while the Mortal Kombat name may attract readers in the beginning, only strong stories and great artwork will keep them coming back for more.

"These will be action-packed stories with strong characters and dynamic artwork," promised Marshall. "We'll take readers places that the arcade game simply can't."

Mortal Line-Up

Here's a quick run-down on the characters that populate the Mortal Kombat world:



Mortal Kombat is ©Konami

TechnoBeetles, Bruise Control, & MechBots... it's a TSC Jam!

On the cover, a large armored beetle blasts the book's logo. Inside, in 52 extremely colorful pages where gargoyles come to life; ancient Egyptian crypts open to release fantastic creatures of power; fun-loving members of the Central Galactic Command start bar-brawls in their off-duty hours; wolf-like aliens ride shotgun on interstellar trucking runs; intergalactic game wardens capture poachers on distant planets; futuristic sports teams prepare for a contest which will decide the fate of the earth; and that overgrown insect from the cover, TB7, cavorts with a few of his friends as they prepare to stop the evil menace of P.L.A.G.U.E.

What's going on? It's rather simple, really... it's issue #0 of TSC Jams, a collection of stories from a newly-formed comic book publisher, TSC Comics, located in the heart of Silicon Valley. An offering by a number of creative types from outside the comic book arena, TSC Jams #0 is nevertheless an entertaining, well-produced entry into the comic book market.

Why #0? According to the staff at TSC, "We wanted to showcase a number of different characters and storylines, and wanted to introduce more characters in the initial issue than was really wise, from a story-telling standpoint. That format is going to change, settling down in the next issue." Future issues of TSC Jams, starting with #1 in October, will concentrate on larger slices of fewer stories, with some stories spinning off into titles of their own.

TSC Jams, therefore, is to be an ongoing bi-monthly comic which features some rather outrageous talent and high production values, traits which TSC Comics says they "intend to maintain as its trademark". TSC Comics is an outgrowth of Terry Smith Creations, brainchild of San Francisco-Bay Area artist Terry Smith. You might be interested to know that Terry has previously gained national attention and acclaim for developing the Provisions and Ultra-lines of Heer baseball cards and the logo and uniform designs for the San Jose Sharks. When Terry switched to comics, it was his stated goal to produce "characters like nothing currently on the market". In fact, it is that very goal which has become the motto of TSC Comics: "Characters like you've never seen before!"

And just who are those characters? In the first issue, we are offered *seven* of TSC Comic's storylines, by today's standards that's a lot! The book kicks off with TB7, a tale of "a world in crisis" which is about to meet seven new heroes - **The TechnoBeetles**. The first comic book concept developed at TSC, the TB7 storyline will also be the first of the stories in TSC Jams to be "spun off" into its own monthly comic book... and will feature a stunning "new look" developed by artist Roseld Laguatan. The folks at TSC told Overstreet to look forward to the debut of TB7: *Agents of S.C.A.R.A.B.* in the early fall.

On the metal-encrusted heels of the TechnoBeetles follows another story of heavily armored heroes, but this time, they're human. **Gridwars** is offered in TSC Jams #0 as mostly a story in prose with illustration provided in the form of schematic drawings of the gridsuits, armored battle-suits the teams use to compete in the "high-tech sport of team-oriented warfare". Gridwars will begin in earnest in issue #1 of TSC Jams, due out in October.

Next up is **Bushmaster**, an "intergalactic game warden" whose squad patrols a galactic system in order to protect planets from destruction by marauding poachers. Bushmaster's rendering, by Patrick Ho, also the cover artist (the observant reader will find characters from all seven stories showcased on the cover), seems to have more in common with the best in animation than with traditional comic art - but combined with excellent layout and storytelling, that rendering makes Bushmaster one of the stand-outs in TSC Jams.

The fourth story in the book is **Bruise Control**, and the story and the art both defy description. You really have to see TSC Jams for this story if for no other. Set in a cantina on a world in the Rim Systems, this is the story of a neatly attired Doberman-like fellow looking for work who..... no, that's not quite it. It's about interstellar pirates called Algolinans - tall, fantastic looking creatures who are only pirates when..... no, still not it. See what I mean about Bruise Control defying description? At its most simple, Bruise Control is about Narl. Dane, Boxy Elvis, Hawg, J.D., and Willard, as they maintain their reputation as the best Interstellar Transport Security around. The story is illustrated by Mark Newman, who also is responsible for some amazing sculptures pictured in the back of TSC Jams #0 - and once again, Mark's work really must be seen to be believed.

Pride & Glory, which follows Bruise Control, is hands down the most laugh for the money in TSC Jams. Written, pencilled, and inked by Don Gray with colors by Khanh Vu, Pride & Glory tells of the adventures of Captain Lionel Pride and Lieutenant Commander Glory as they combat the mechanical menace known as the Mechbots. An obvious spoof of every space-opera from Star Trek to Battlestar: Galactica... Pride & Glory will continue in TSC Jams #1

Following Pride & Glory is **Ahmon Ra**, a tale of the eternal rivalry between Set, an embodiment of the Egyptian god of the underworld, and Ahmon Ra, traditionally the sun god. The prison in which Set was confined is shattered open, and Set and his minions freed upon the earth, while Ahmon Ra must begin the hunt anew. A departure from the other stories in TSC Jams #0, Ahmon Ra was pencilled by Julius Willis, who is developing characters for a new TSC title, Nash Rambler, which will debut in TSC Jams #1.

Finally, TSC Jams #0 offers **Stone Agency Security, Inc.** - the imaginative tale of Lisa Jackson, who runs a building security agency, and living gargoyles who serve as her investigative team. The debut of Stone Agency was superbly pencilled by Roseld Laguatan, who will be taking pencilling duties for TB7 in the future.

The folks at TSC pledge to be creating stories and concepts for the TSC Comics far into the future. According to Terry Smith: "For TSC Jam we skimmed seven concepts off the top of a pile of about thirty-five, and that pile keeps growing..." If the remainder of that pile is anything like the cool characters we have seen from TSC Comics, then the comic book world's newest "indy" publisher has a bright and exciting future!

Indy PRESS PRO-FILE

Pictured above, the TSC design crew as follows:

1. Patrick Ho
2. Ken Hommel
3. Roseld Laguatan
4. Robert Koester
5. Doug Gray
6. Julius Willis
7. Ralph Richbourg
8. Terry Smith
9. Stephen Locke
10. Michael Cicchi
11. Mark Newman

Also on the staff, but late for the group shot are Heidi Munzinger and Khanh Vu.

All Images © TSC

Cover of the amazing sculpture by Mark Newman pictured in the Back of TSC Jams #0

The action-packed cover to TSC Jams #0 features characters from all seven stories shown inside.

X-Men, Aliens, & Wonder Con!

TIM JANSON
14845 MERRIMAN ROAD
LIVONIA, MI 48154

April has been a busy month on the toy show circuit and I have the following sales and trends to report:

Toy Biz Figures - Sales: Daredevil $45, Silver Surfer 1 $22, Web Shooting Spider-Man $20, Deadpool $20, Cannonball (pink version) $20, Iceman $40, Green Goblin w/lever back $25, Sabretooth 1 $18, Iron Man $15, Punisher 1 $15, Venom 1 $20. Early series Marvel figures are way undervalued in my opinion. Other than some re-issues, Toy Biz is not doing anymore Marvel figures other than the X-Men and Spider-Man lines. I would recommend even the re-issued figures like Captain America, Venom with Squirter, Doctor Octopus, Dr. Doom, etc. Once they dry up, you will not see them again. While I did not see any sold, price ranges on the Invisible Woman figure are between $150 and $175!

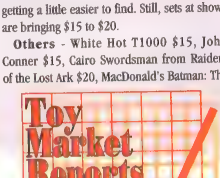
Also keep an eye on all first series X-Men figures. These have been re-issued with the backs of the cards showing all of the new figures. The original releases picture only the first nine characters on the backs of the cards. Maybe we should start calling them "9 backs". I don't think you'll find the first series figures on store shelves anymore. Other figures are worth noting too, including Forge, ForeArm, and Magneto 2. The new versions of Storm, Iceman, Nightcrawler, Mr. Sinister, and Sauron are out now with new paint jobs. It will be interesting to see how these affect the price of the first versions. With the different releases, and continued expansion, I look for this to be the next great line of toys, a la Star Wars.

DC Toy Biz- figures do not seem to be in great demand, despite the fact that they are hard to find and undervalued. Only Green Lantern seems to draw much interest.

Secret Wars & Super Powers - Wolverine w/Silver Claws $60, Iron Man $20, Magneto $17, Superman $25, Shazam $30, Green Arrow $45, Lex Luthor $20, Batman $55. Interest is high for both of these lines and prices continue to rise. Those figures that have languished at the bottom of the price scale (Dr. Doom, Magneto, Lex Luthor, etc.) are finally starting to move up. It has been nine to ten years, after all. The interest I've seen is in carded figures in the best shape possible. There is not much interest in the loose figures.

Aliens/Predator - The hottest figure in the Aliens line is the Queen Face Hugger. I sold mine for $15 each. I could have sold about six more if I would have had them. The other new figures have been very scarce on store shelves and were easy sells at $10. These included the Panther, Mantis, and Killer Crab Aliens. The Predator figures are selling very well in the stores and the Aliens Vs. Predator 2-pack is getting a little easier to find. Still, sets at shows are bringing $15 to $20.

Others - White Hot T1000 $15, John Conner $15, Cairo Swordsman from Raiders of the Lost Ark $20, MacDonald's Batman: The



Animated Series premiums are bringing $5 for figures and $4 for vehicles. Ertl die-cast Batman Returns figures $4, Star Trek DS9 Miles O'Brien and Jadzia Dax, numbered under 1,000, brought $20 each. While I have not been able to get my hands on one, the Spawnmobiles are going at $25 to $30.

New Stuff - The most recent X-Men releases (Professor X, Brood, Longshot, Cyclops 2, Sabretooth 2, and Ahab) are all selling well, but the reissued first series figures are slow. Also slow are the pocket comics and Steel Mutants. Toy Biz may be putting out too much peripheral product. Deep Space 9 figures sold well with Gul Dukat and Morn being the hardest to find. WWF wrestling figures continue to be hot sellers. Not all stores carry these and they are usually gone within a week or so. The red series has disappeared, and the purple cards have just came out and are going fast.

Other things selling well are Galoob's Star Trek/Star Wars Micro Machines, Biker Mice from Mars, and Batman: The Animated Series. Conan seems dead and I think they will be counted soon.

That's it for now. June should be very big the first figures in the Spider-Man line are out.

SCOTT McADAM
Treasures of Youth
1281 C STREET
HAYWARD, CA 94541
(510) 888-9675

Toys at a comic show? Yes! Wonder Con was great for action figures. X-Men figu continue to be their own little world. Pr vary on each issue by the insert cards package backs. Variations seem to aboun the market, and collectors want each every change. Sales: Here are some ac prices that I have sold them for or have sonally observed. X-Force $10, Warpath Shatterstar $10, GW Bridge $9, Kane 1 Stryfe $10, Gideon $9, DeadPool $18, Forearm $9.

X-Men (1st Series) Figures: (the price is Marvel I, the second price is X-Me Wolverine $12 $10, Storm $25 n/a, Archa (white wings) $11 $9, Nightcrawler $25 Cyclops $12 $10, Colossus (white) $15 Magneto $10 $8, and Apocalypse $10 $7.

2nd Series X-Men: Wolverine II Wolverine III $10, Wolverine IV (green $9, Wolverine (red vein) $10, Kaybee Stores Edition, Wolverine IV (Silver-Ultrac $8, Iceman $35

Gambit $9, Sabretooth I $10, Banshe Forge $9, Magneto II $9, Mr. Sinister $8 Savron I $8.

3rd Series X-Men: Strong Guy $8, O Red $8, Apocalypse II $8, Bishop $8, Tus Professor X $7, Cyclops II $7, Cyclops I Ahab $7, Longshot $8, Sabretooth I Brood $8, and Sauron I $7.

X-Force (3rd Series): Cable II $8, III $8, Cannonball (pink) $15, Canno (purple) $8, Kane II $8, and Krule $7.

New 5th Series: Iceman II $12, Nightcr (reprint) $9, and Storm II $12.

Reprints of some of these figures wit inserts or newer package backs do exis are not considered as variations and ar for less than originals. That's it till next ti

Continued on page 43

Roddy M. Garcia of Houston, TX sent in these pictures of his home-made toys. Good Job, Roddy!

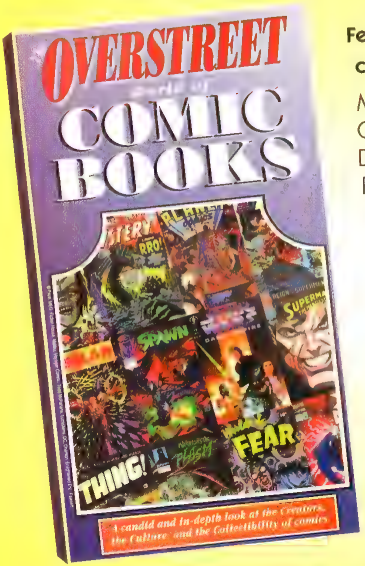
X-MEN

FIGURES PRICE GUIDE

(Toy Biz 1991 to present)									
Nightcrawler	4.00	6.00	15.00	25.00	**Deadpool**	2.00	3.00	7.00	11.00
Archangel	1.00	2.00	5.00	9.00	**Forearm**	1.00	2.00	4.00	7.00
Cyclops	2.00	3.00	7.00	11.00	**Gideon**	1.00	2.00	4.00	7.00
Storm	4.00	6.00	15.00	25.00	**Stryfe**	1.00	2.00	5.00	8.00
Colossus	2.00	4.00	9.00	15.00	**Warpath**	1.00	2.00	5.00	9.00
Wolverine I	2.00	3.00	7.00	12.00	**Shatterstar**	1.00	2.00	5.00	8.00
Wolverine II	1.00	2.00	5.00	9.00	**Kane**	1.00	2.00	5.00	9.00
Wolverine III	2.00	3.00	7.00	12.00	**Kane II**	1.00	2.00	4.00	7.00
Wolverine IV (Weapon X)	1.00	2.00	4.00	7.00	**G.W. Bridge**	1.00	2.00	5.00	8.00
Wolverine IV (Weapon X)					**Bishop**	2.00	3.00	7.00	11.00
Ray Bee Exclusive	1.00	2.00	5.00	9.00	**Strong Guy**	1.00	2.00	5.00	9.00
Wolverine V	1.00	2.00	5.00	9.00	**Omega Red**	1.00	2.00	5.00	9.00
Iceman	4.00	6.00	15.00	25.00	**Tusk**	1.00	2.00	4.00	7.00
Gambit	2.00	3.00	7.00	12.00	**Cannonball**				
Sabretooth	1.00	2.00	5.00	9.00	(rare pink jacket)	2.00	4.00	9.00	15.00
Sabretooth II	1.00	1.00	3.00	5.00	**Cannonball (blue)**	1.00	2.00	5.00	9.00
Magneto	1.00	2.00	5.00	8.00	**Cable**	1.00	2.00	5.00	9.00
Magneto II	1.00	2.00	5.00	8.00	**Cable II**	1.00	2.00	5.00	9.00
Apocalypse	1.00	2.00	5.00	8.00	**Cable III**	1.00	2.00	5.00	8.00
Apocalypse II	1.00	2.00	4.00	7.00	**Grizzly**	1.00	2.00	5.00	8.00
Mr. Sinister	1.00	2.00	5.00	8.00	**Krule**	1.00	1.00	3.00	5.00
Juggernaut	1.00	2.00	5.00	8.00	**Professor X**	1.00	1.00	3.00	5.00
Bonebreaker	1.00	2.00	5.00	9.00	**Longshot**	1.00	1.00	3.00	5.00
Spiral	1.00	2.00	5.00	8.00	**Ahab**	1.00	1.00	3.00	5.00
					Brood	1.00	1.00	3.00	5.00

TV FOR COMIC COLLECTORS

New from Overstreet & Threshold Home Video



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Carl Barks	Paul Levitz
Dan Barry	Todd McFarla
Bill Cole	Shelly Moldo
Peter David	Marty Nodell
Will Eisner	Paul Norris
Harlan Ellison	Bob Overstre
Danny Fuchs	Chris Pedrin
Bill Gaines	Robert Rogov
Steve Geppi	Julius Schwa
Bruce Hamilton	Jim Shooter
Russ Heath	Jeff Smith
Roger Hill	Dick Sprang
Gil Kane	Vincent Sulli
Jack Kirby	Jerry Weist

and many, many more!

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The Crow, Ken Kelly, and Evil Ernie!

The Crow Trading Cards

The gothic tale of "eternal love and vengeance" is now a trading card set. The set features scenes from the major motion picture from Miramax Films starring Brandon Lee and promises to be one of the hottest collectibles this year. This innovative set contains 100 UV-coated cards that display some of the most memorable moments from the movie. The 10-card chase set includes "Crowvision" cards and as an added bonus, there will be 1:72 randomly inserted **"Crow-mium"** featuring artwork by **The Crow** creator J. O'Barr. Watch the movie, collect the cards!

© J. O'Barr

Ken Kelly Collection 2

If you enjoyed last years Ken Kelly fantasy Art Trading Cards, then your going to love this years set. This new 90-card set is full of beautiful "in-your-face" paintings from the master of fantasy artists. Some of Kelly's most memorable paintings from Warren Magazines and Tor's series of books are reproduced on high quality, full color UV stock. The bonus cards are five randomly inserted "Metallic Storm" made from five new and original pieces of art. There will also be 1,000 autographed cards included. Watch for this new set from one of today's most powerful fantasy artists!

© Ken Kelly

Evil Ernie Chromium Set Debuts

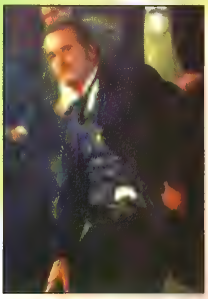
If you can't get enough of Evil Ernie and Lady Death, then grab this new card set by Chaos! and Krome Productions. These hot new cards feature 55 of the coolest cards from the Evil Ernie Trading Card Collection made into chromium cards! The cards feature art from such greats as Jim Balent, Joe Quesada, Steven Hughes, Greg Capullo and Chris Bachalo. Each set comes in a numbered collector's box and is limited to the numbers of sets ordered. The set debuts is August!

© Chaos

Maverick Cards

Check out the **Renegar Report** for more inside information on this **Hot** new set!

© Warner Bros.



CBM FYI

Hulk Vs. AIDS, Donald's 2000th, & Zorro Goes To College!

David Does It Again With Hulk #420...

Peter David is not one to shirk controversy... and he's likely going to have his share of it when Hulk #420 is released this month. The plot line for that issue resolves around long-time Bruce Banner pal Jim Wilson, who is dying from AIDS. A transfusion of the Hulk's blood might save Wilson's life... it also might kill him. Then there's the possibilities of what happens to Wilson if he lives, only now with the gamma-irradiated blood in his system.

"I'm not concerned about what it would do to me personally," says one of the few creators out there who does a great job of raising everyone's hackles one way or another. "I don't mind taking my lumps, but I don't want to make it tough for other creators. A few months ago, Bobbi Chase (David's Editor) told me that a new fiat had come down that said Marvel was tired of cowering and Marvel was [now] not afraid to face social issues. So the word came down from on high, 'Do whatever you want. If you want to address touchy subjects, go do it.'"

"I hope Marvel sticks by those words and is supportive. If they change their minds and decide not to deal with controversy, I'm not going to be real happy. The one effect I don't want," he continues, "is to make life difficult for other creators. That is pretty much my only concern."

Fundamentally, David's main concern is if Marvel gets a backlash, they will back down on touching other such subjects. According to him, there are other creators who will be addressing similar subjects in the future. He doesn't want their work chilled because of him.

...And So Does Grant Morrison

For those who miss Grant Morrison at his most conspiratal and convoluted, Vertigo will soon be launching a new monthly title authored by him called The Invisibles.

Along with Morrison's scripting efforts the book will feature pencils by Jill Thompson (The Sandman) and Steve Yeowell (Sebastian O) , among other pencillers. The story line revolves around a group of characters who combat anything that limits mankind.

Initial plots involved the godly nature of the Beatles, meeting the shaman Tom O'Bedlam, and uncovering the true nature of Utopia. The only way to spot an Invisible is by a blank, white badge, although you might be an Invisible (or an enemy) and not even know it. The cast looks like a metaphysical Doom Patrol to top it off.

The title starts publishing this Summer.

75 Years of Zorro Exhibit

The exhibit "75 years of Zorro" has opened at Bridgewater College in Bridgewater, VA. The exhibit is in the Kline Campus Center Gallery and contains more than 200 items... from Zorro's first appearance in 1919 to the present. There's even a 1912 pulp with a masked "pre-Zorro" character on the cover by Zorro's creator.

The exhibit contains items from the collection of Art professor David A. Cook, retired Navy cryptographer Bill Tait, and Peter Popfaski who has designed many covers for Kitchen Sink Press (including the Batman dailies and Sunday newspaper collections).

David Cook, a regular contributing writer to the Overstreet Golden Age and Silver Age Quarterly, has worked for over a year organizing the exhibit. The college is located just off Interstate 81 in the beautiful and historic Shenandoah valley. The exhibit is well worth the trip.

The exhibit runs from May through July 31. There will be a reception on Saturday, June 25, from 2 PM to 4 PM. For more information, contact Bridgewater College at (703) 828-2501.

Jim Lee's "Downpour" Poster

When CBS had its press conference for its Saturday morning animation schedule, among the advertising executives and media journalists would be seen a number of actors parading as the cast of Aladdin, the real Beethoven the St. Bernard (who's a beautiful dog by the way), one of the most incredible 10 foot tall puppets you've ever seen (of a Skeleton Warrior)... and Jim Lee!

Lee was placed at a table and was signi posters of the WildC.A.T.S. animated TV sho which he is co-producing with Nelvana for t highly competitive 10:00 a.m. slot. The art l signed was a limited production custo poster done specifically for the event. A nu ber of the media mavens lined up for cop of the item, all the while confusing the ima founder with Brandon, Bruce and even S Lee (who was at the Fox conference, by way).

Mind you, a number of these attende handle amounts of money that could buy sell Marvel several times over. But mis-ide fying the talented Jim Lee was only the beg ning. Collectors will wince when they le the final part of the odyssey. It was a rainy in NYC, and after the conference was ove number of said same execs, with poster hand, could be seen outside the Hotel Pie (the site of the shindig) hailing taxis. W the highly collectible signed posters protec from the downpour? Think again...

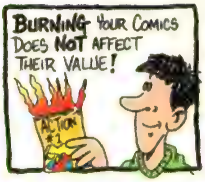
First Comic to Hit #2000

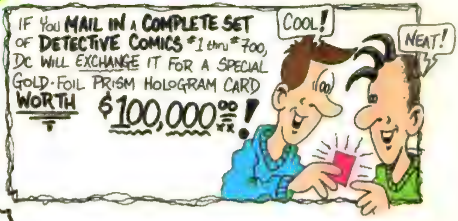
As everyone knows by now, this is Don Duck's 60th birthday celebration year! It' out "Duckmania" both here and abroad. Barks is on a European tour promoting Disney Duck's anniversary and unbeliev issue #2000 of Donald Duck & Company, just been released in Denmark! Donal purportedly the most read book in al Europe, which may explain why it has published weekly since March of 1949.

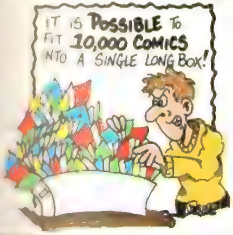
Taking a cue from their American counterparts, Egmont Publishing has issued the comic book with a gold foil "2000" on the cover. Unlike their American counterparts though, the came packaged with another Donald c book... all for the price of $2.00 US! Scrooge would surely find this a bargain!

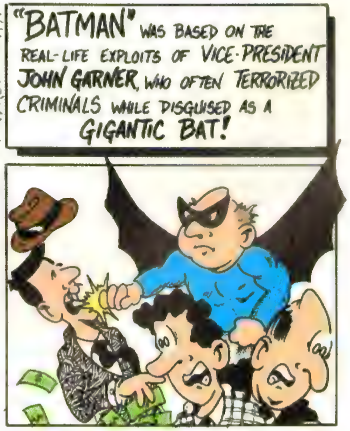
By Steve Fritz

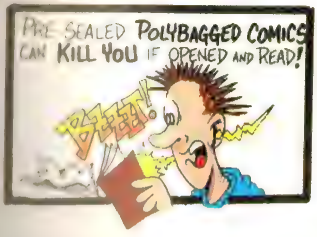
UNTRUE Comic Book TRIVIA!




IF YOU MAIL IN A COMPLETE SET OF DETECTIVE COMICS #1 thru #700, DC WILL EXCHANGE IT FOR A SPECIAL GOLD-FOIL PRISM HOLOGRAM CARD WORTH $100,000.00 US!
COOL!
NEAT!




"BATMAN" WAS BASED ON THE REAL-LIFE EXPLOITS OF VICE-PRESIDENT JOHN GARNER, WHO OFTEN TERRORIZED CRIMINALS WHILE DISGUISED AS A GIGANTIC BAT!
ERIK ANDRESEN ©1994



By Erik Andresen

FIGHTING AMERICAN

© DC

As of 1954, Senator Joseph "tail-gunner Joe" McCarthy, in a series of sensationalized hearings, had whipped the American public into a patriotic frenzy! The brouhaha was over the purported communist plot to subvert the American way of life. In response to the mood of the day, Joe Simon and Jack Kirby created a new patriotic hero, The Fighting American.

Fighting American faced a bizarre gallery of outlandish villains, all unified by their communist sympathies. The first issue was deadly serious, but as public opinion turned against McCarthy and the "underhanded" tactics of his senate hearings, Simon and Kirby shifted the focus of the comic away from the villain's communist loyalties and onto their intrinsic strangeness.

© DC

In the words of early fanzine writer Steve Perrin, "From there on, the fun ran rampant. Flying fists, facetious frolics, and names from the American Dictionary of Silly Surnames set the mood for a series of epic stories of intrigue and idiocy."

Now, Fighting American is back, in a six issue mini-series from DC Comics. How does the new series compare to the classic S & K issues? Let's take a look, starting with the books published by Prize Comics.

In issue #1 (Apr-May 1954) Johnny Flagg, crippled news commentator and "red-baiter" is shot! His timid, younger brother Nelson (as part of the military's Project Fighting American), is placed in his brother's rebuilt body. After breaking up the Communist spy ring that killed Johnny, FA picks up a teenage sidekick... Speedboy! He's a page at the same TV studio as Johnny Flagg's that broadcasts his show. Interestingly enough, readers never learn Speedboy's real name, a tradition continued in the new series by DC.

After a serious start, the next half a dozen issues showcased one zany villain after another.

For instance, there's Doubleheader in issue #2 (Jun-Jul 1954). This schizophrenic crime boss with two bickering heads proves two heads are not better than one: Head #2 "Say, what's got you in such an uproar! Head #1: "You! Always You! You give me ulcers, bad dreams and the seven year itch! Head #2: " I could also give you a hole in your head with my 45. Too bad we're brothers... in a way."

Poison Ivan and his boss, Hotski Trotzki are in issue #3 (Aug-Sep 1954). A simple shoe repair shop serves as the front for the spread of Communist propaganda to the neighborhood youths. But FA and Speedy set the kids straight and send Ivan and Hotski to jail.

Rhode Island Red is in issue #4 (Oct-Nov 1954). This communist femme fatale was built like a Sherman tank and had all the charm of an angry hockey player. "Red" wore an ammo belt around her waist and lit her cigars (yep, cigars) with a blow torch. Together with her confederates Doraymirio Wolfirosoff, Yuscha Liffso, and the midget Sawdoff, they raise $50 million for the communist cause before Fighting American runs them out of the country.

Issue #5 (Dec 1954/Jan 1955) featu Jiseppi the jungle boy. He, along with crumpet eating pet tiger, gads merrily ab the jungles of India, listening to the moosica" of a ticking H-bomb.

The Communist superhero, Sup Khakalovitch, stars in issue #6 (Feb-M 1955). SK's (yes, SK, as in Simon and Kir powers of putrescence come from the fact no one in his clan has bathed in 3,000 ye Besides the ability to fly, he has an overpow ing stench that renders opponents unc scious and melts bullets before they re him. Sent to our country to kill Fight American, he instead falls in love with "d dent" American food, American clothes, American cars.

"If I could find some girl who smells as as I do, I'd settle down and become a cap ful hawk!" No sooner does he say that, than communist secret police ("We're everywh watch everybody") take him prisoner and him a bath, which removes his powers. so clean, I can hardly walk. This also disq fies me as a Communist!" But weep not, fo ends up living the good life in America, he introduces a new dance - the Hot Kozat

Gorgeous Georgia is a professional wre in issue #7 (Apr-May 1955). Georgia turns to be undercover FBI agent Gloria Swan and is modeled after Marilyn Monroe.

Eleven years later, Harvey Publicat issued Fighting American #1 (Oct 196 giant size issue that reprints the orig Fighting American plus three other sto including the DoubleHeader story from #2. It is widely, but mistakenly, believed this issue is all reprints but upon c perusal, a wonderful discovery is made! T are three "new" stories in this issue, Simon & Kirby. The first introduces R Robin, the rotund yet acrobatic villain speeds away from the scene of the crim laying on his side and rolling away. In th ond story we meet Commissar Yutz of th Bureau of Assassination.

The final story, "The Secret of Ya mustache", is a real dandy. In the lawles of Mexico, our heroes search for an Am

By Tony Starks

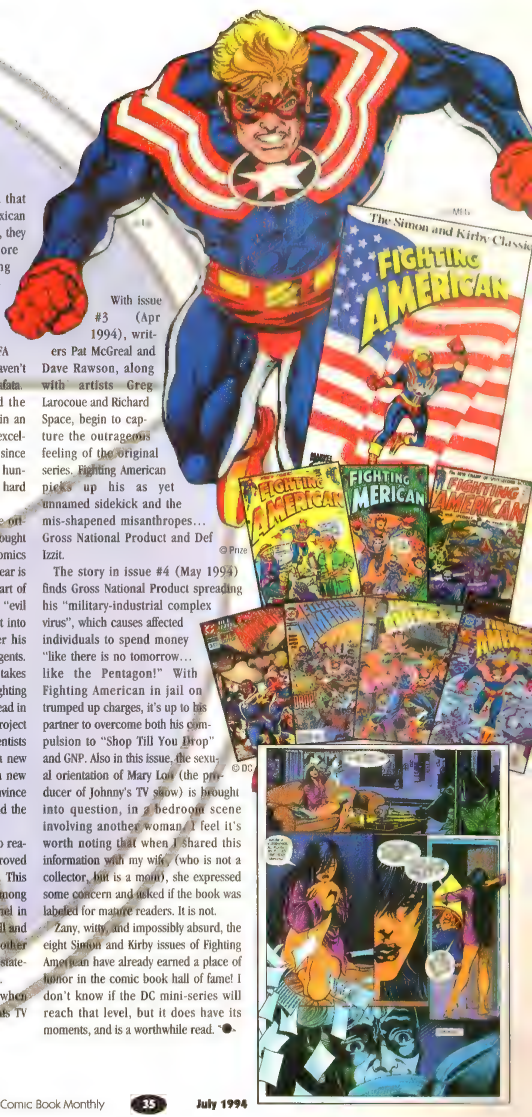
named Harvey Nibbles. It is believed that Harvey is being held captive by the Mexican bandito, Viva Yafata. During their search, they encounter a series of bandits, each more dangerous than the last. As Fighting American, Speedboy, and the female bandit La Mombo are all about to be executed by the bandit El Ropo, Yafata confesses them. Viva Yafata and the beautiful La Mombo ride off together, and FA and Speedy return to America. If you haven't already guessed, Harvey Nibbles *is* Viva Yafata.

In 1989, Marvel Comics reprinted the Fighting American series in its entirety in an attractive hard cover volume. This is an excellent way to own and enjoy these stories, since the original issues from the 1950s cost hundreds of dollars each and are extremely hard to find.

Now fast forward almost 30 years! The origin of Fighting American is retold and brought up to date in the first issue of the DC Comics mini-series. In issue #1 (Feb 1994) the year is 1994 and project Fighting American is part of America's military build up against the "evil empire". Once again, Nelson Flagg is put into his brother Johnny's rebuilt body after his brother is assassinated by Communist agents. But this time, the transference process takes almost 10 years. By the time Project Fighting American sees fruition, Communism is dead in Europe. With the original rationale for Project Fighting American gone, the worried scientists ("What if they pull the funding! I have a new mortgage to meet!") scramble to find a new purpose for Fighting American. They convince the National Security Department to fund the project as a deterrent to internal threats.

Issue #2 (Mar 1994) is notable for two reasons. First, it is not Comics Code approved because of a "nudity panel" on page 9. This has caused some vigorous discussion among collectors. One side argues that the panel in question is not necessary to the story at all and is just gratuitous sensationalism. The other side argues for the "artistic and social statement" that the controversial panel makes.

The second notable event in #2 is when Johnny Flagg reveals to the world (via his TV show) that he is Fighting American.



With issue #3 (Apr 1994), writers Pat McGreal and Dave Rawson, along with artists Greg Larocque and Richard Space, begin to capture the outrageous feeling of the original series. Fighting American picks up his as yet unnamed sidekick and the mis-shapened misanthropes... Gross National Product and Def Izzit.

The story in issue #4 (May 1994) finds Gross National Product spreading his "military-industrial complex virus", which causes affected individuals to spend money "like there is no tomorrow... like the Pentagon!" With Fighting American in jail on trumped up charges, it's up to his partner to overcome both his compulsion to "Shop Till You Drop" and GNP. Also in this issue, the sexual orientation of Mary Lou (the producer of Johnny's TV show) is brought into question, in a bedroom scene involving another woman. I feel it's worth noting that when I shared this information with my wife, (who is not a collector, but is a mom), she expressed some concern and asked if the book was labeled for mature readers. It is not.

Zany, witty, and impossibly absurd, the eight Simon and Kirby issues of Fighting American have already earned a place of honor in the comic book hall of fame! I don't know if the DC mini-series will reach that level, but it does have its moments, and is a worthwhile read.

Tales of... Mortal Combat

EC published comic books through the most turbulent decade of the form, from the postwar years when the first wave of superheroes was subsiding, up until just after the Comics Code Authority devastated the industry in 1955. While on the one hand, their horror titles were high on the list of books that a very vocal group was protesting as unfit for children, EC was also quite capable of producing comics that were eminently thoughtful and literate. Perhaps the best example is Valor, a title that was begun at the same time as several other EC "New Direction" books to replace the horror titles that could not continue in the post-code marketplace. Let's look at the last three issues of this short-lived but superlative title that assayed the human spirit at various turning points in the history of the race.

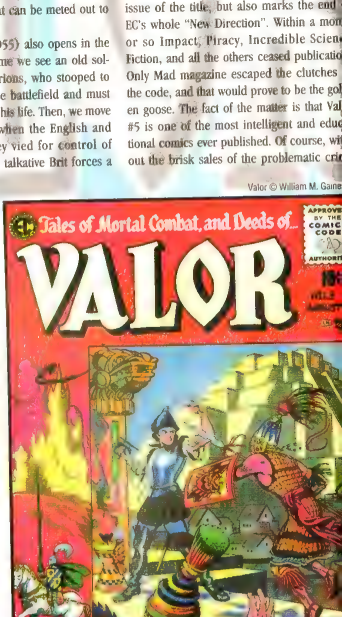
Valor #3 (Jul-Aug 1955) opens with "The Cloak of Command", a story of the Roman Army fighting unruly natives in the mountains of Spain. The young tribune Gaius learns some hard lessons on the battlefield... and emerges as a much better leader. This one does come off as slightly stodgy, but the lush Al Williamson art helps make sure our interest is richly rewarded. Then, the tale designed to accompany Joe Orlando's colorful Inca cover takes on the delicate and often controversial subject of religious faith. Father Pedro, the last survivor of a group of captured Spaniards, engages the Inca Emperor in a dual of wits where each seeks to prove to the other the truth of their "God". It's smoothly turned, with even smoother Orlando art.

Next, we're taken to ancient Egypt, land of mighty pharaohs whose tombs became one of the wonders of the world. Bernie Krigstein does a classy job depicting "The Pyramid", and the story shows the massive tomb as a symbol of life as well as death. The last leg of our journey takes us to Jerusalem during the Crusades, where East meets West in a head-on collision. Richard the Lion-Hearted shows Saladin, the Saracen leader, that honor can exist even between enemies, although the keeping of one's word can be done in an ironic way. Reed Crandall does a superb job delineating the high moral tone in this incisive fable and the grim justice that can be meted out to traitors.

Valor #4 (Sep-Oct 1955) also opens in the Roman Empire. This time we see an old soldier, one of the Centurions, who stooped to theft and looting on the battlefield and must pay for it for the rest of his life. Then, we move up to the year 1745 when the English and Bonnie Prince Charley vied for control of Scotland. A clever and talkative Brit forces a simple old Scot to lead him to the Prince's castle, where he plans to use kegs of gunpowder to blow up the Scotch plans for freedom. But the taciturn oldster contrives a plan... This is a good yarn, elegantly drawn by Krigstein.

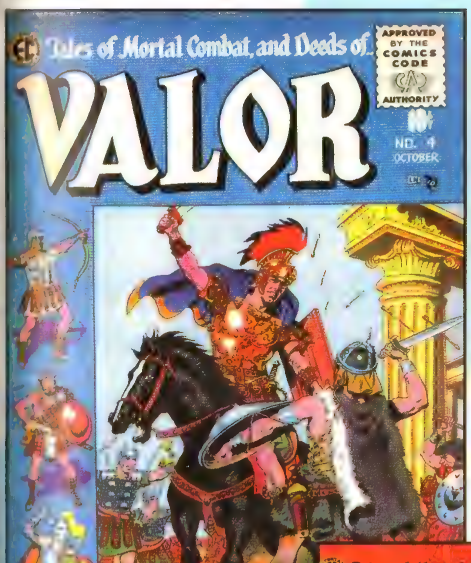
From there, it's back to Renaissance Italy and the reign of the Borgias. This old-fashioned tale of oppressed folk striking back at despots is nicely satisfying, with Graham Ingel's detailed rendering really evoking the era. "A Knight's Dream" wraps things up with the story of a "common" boy's rise to Knighthood. Again, the Crusades are the backdrop and Crandall the artist in this moving account of war and the fleeting glory of those that fight it. The cover art on #4 is by Wally Wood, and it also conveys the dramatic mood of the magazine.

Valor #5 (Nov-Dec 1955) is not only the last issue of the title, but also marks the end of EC's whole "New Direction". Within a month or so Impact, Piracy, Incredible Science Fiction, and all the others ceased publication. Only Mad magazine escaped the clutches of the code, and that would prove to be the golden goose. The fact of the matter is that Valor #5 is one of the most intelligent and educational comics ever published. Of course, without the brisk sales of the problematic crit



Valor © William M. Gaine

By Pat S. Calhoun



had just come out with Brave And Bold, featuring Viking Prince, Golden Gladiator, and Silent Knight, in a continuing series of tales of mortal combat. DC's gearing towards a younger audience fit the new market, although it lacked the intellectual firepower of the EC title. And the Black Knight was holding court over at Atlas… all this chivalry was the result of publishers trying new tacks in the brave new world of post-code comics.

Valor #5 has a text page, "The Entertainment Box", which contained movie and record reviews. This is almost a tip-off to older readers to start searching elsewhere for entertainment. With the final demise of Valor and the rest of EC, the industry adage became true… comics were just "kid stuff".

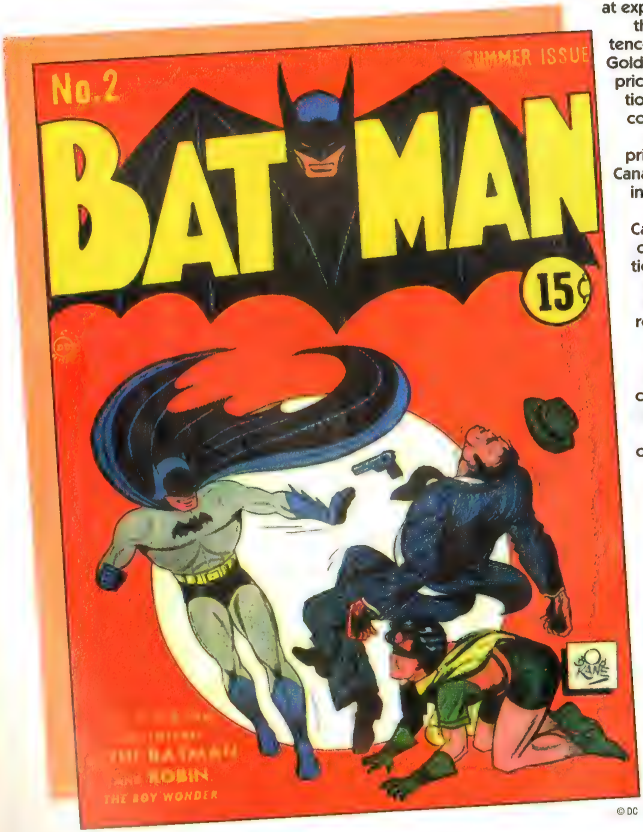
and horror books, a "luxury" item like this thought-provoking time machine couldn't pay for itself anyway. The point in this case is moot, because the wholesalers had been told to blackball all EC, and if it isn't on the stands, it isn't going to sell.

In the first story we again venture to ancient Rome (the opening act in all three issues), as depicted by Wood's stately slightly static art. Then, it's off to the French Revolution, with Angels drawing Robespierre and company in this chronicle of the invention of the guillotine. Next, we join Marco Polo, returning from the Orient with gifts of treasure. This is a great story of cross-cultural greed and ignorance, illustrated with elegant sophistication by Krigstein. And lastly, we jaunt back to medieval England when knighthood was in flower. This excellent tale of arms and honor and irony is drawn in lavish detail by Al Williamson and George Evans.

Although the stories in these issues of Valor can't always match the almost invariably masterful art, as a way to absorb the atmosphere of other eras they can't be beat. With textbooks like these- history is anything but a dull subject.

Part of the problem in the early 1950s was that there were comics on the stands that were "too strong" for younger readers. But after the code there was no chance for a comic that appealed to a more mature audience. Over at DC, they

One of a Kind!



© DC

Pictured is the only known copy of the 15¢ cover variation of Batman #2. Contrary to previous attempts at explaining the existence of DC Golden Age price variations, this copy was neither printed in Canada nor intended for Canadian distribution. This professionally restored copy is shown here in color for the first time courtesy of the Gary L. Honn collection.

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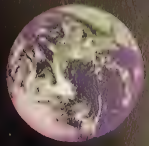

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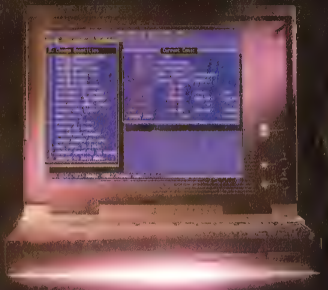

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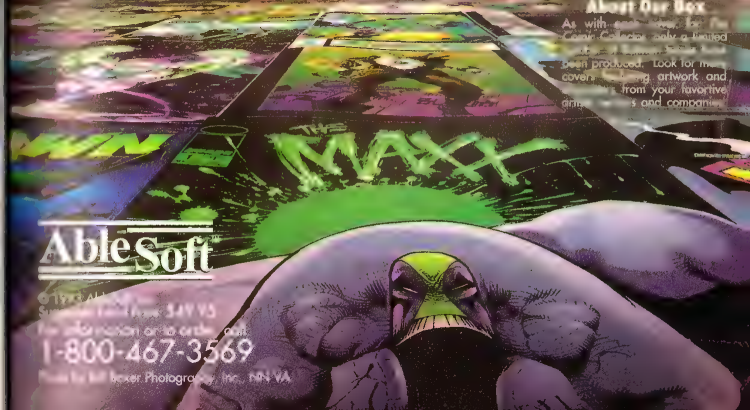

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Joe Dungan

(Special Advisor to Overstreet's Comic Book Monthly, Member AACBC Authenticity, Certification, and Grading Committee Sotheby's Auction 1992 & '93)

Continued from page 28

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Playmates - T.M.N.T. have boldly gone where no turtle has gone before, in the classic Star Trek TMNT assortment consisting of Leo, Don, Mike, and Ralph. All come equipped with "turtlized" uniforms and weapons; are individually numbered; and comes with a comic. What may seem like a cross breading experiment gone bad is actually causing quite a stir among long-time Star Trek collectors who have already placed their orders way in advance.

Toy Biz - X-Men and X-Force figures are both going into their own respective third and fifth series which culminates into 14 brand new figures. Prices realized on past figures are Invisible Woman, MOC $110; Daredevil, MOC $40; Venom (talking), MOC $20.

DC Super Powers - Are being asked for more than ever now since the passing of Jack Kirby, who also created much of the concept of the comic series. A recent sale of every first series LC with all 15 DC comics for $8,500; Cyborg, MODC traded for an Invisible Woman, MOC.

Galoob - Star Trek: TNG figure requests have increased by almost 45% here in my neck of the woods. This 1988 Galoob series is where it all began and the first time the characters appear in action figure form. Hot prices realized for Tasha Yar, MOC $30 and Worf is seeing better sales at $16, MOC whenever it comes in.

Sequest - Figures are selling exceptionally well to fans of the TV series, but I've been asked why the figures accessories in the package differ from the ones advertised on back of the package. Lookout for these variations. Earlier figures have accessories that are multicolored and have stickers on them. Later versions are only one color with no stickers.

Star Trek: TNG - Series two variations have been discovered and can still be found. There is Wesley Crusher, which comes with purple accessories in place of the normal blue. Dr. Beverly Crusher is much rarer to find with gray or blue accessories besides the usual red ones. K'ehleyr has accessories in either red or brown, besides the usual gray ones. Klingon warrior Worf has gray accessories which are in lesser quantity, besides that of the usual brown. Mordock the Benzite also has color variations of red or gray, besides that of the usual purple. That's all of the variations for this month folks.

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Hasbro - has a sure hit collectible that will be very rare, indeed. The G. I. Joe 30th anniversary 12 inch figures may take $20 to purchase, but it's well worth it. This is an excellent time to tally up some points because many stores are having sales on all figures. Nuff said!

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Pez is a big seller - The newest ones are Teenage Mutant Ninja Turtle Pez. They come is two styles for each of the four turtles. (Some with smiles, some with snarls.) For the really serious collector, they also come in about four stern colors for each style making a total of 32 variations. (Who knows? Maybe there are more?)

Baseball caps with characters embroidered on the front do well and the ones with Felix the Cat we can't keep in the store. Lots of others are popular too, far too many to list.

Taz & Marvin the Martian - They are still popular, but with so many products, the market is becoming saturated. There are hats, t-shirts, salt & pepper shakers, cookie jars, toothbrush holders, watches, bags, pvcs, new plush, soap dispensers, ties, and much more. they still sell very well, but there is a lot to choose from.

Tweety is a constant favorite. It still amazes me that people can't tell if Tweety is a boy or a girl.

People are looking for a more subtle reminder of cartoons in their daily lives. That's why we sell a lot of watches, ties, and baseball caps with their favorite characters on them. We sell a lot of t-shirts too, but the other stuff is catching up fast.

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END OF TOY MARKET REPORTS

High End Market Report

By Joe Mannarino

Golden Age remains the hottest commodity. From all accounts, the demand for Golden Age comics continues to exceed that of all other comic collectibles. A significant difference over the past 90 days is the increased demand for books of all condition and middle numbers.

Key, number ones in high grade are always sought after, but demand is running high for books ranging from GD to VF with want lists reflecting all numbers of a title. The problem remains lack of available inventory with a scarcity of new finds. This is forcing collectors to research new companies and titles, heightening awareness in Dells and other secondary publishers. The upcoming Shadow movie has created speculative demand for the early Street and Smith title.

Golden Age Comic Books - Bruce's Comics (Santa Fe, New Mexico) reports sales of Captain America #2 $3,500, #11 $750; Marvel Mystery #16 VF/NM $1,000, #20 VF/NM $1,000; Human Torch #5 VF $800; Crypt of Terror #17 (#1) VF/NM $1,750. Rob Hughes (California) reports sales of Sub-Mariner #1 FN/VF $4,500; Detective #51 (rest) FN/VF $4,500; Young Allies #1 VG/FN $1,250; Adventure #44 FN+ $1,300, #42 VF (rest) $1,000. Diamond International Galleries reports sales of All Star #3 VF- $10,000; Special Edition #1 NM $7,500; Wonder Woman #1 VF $5,500; Marvel #1 (rest) $25,000; Detective #33 $10,000, #64 FN $18,000; Superboy #1 VF $2,000; Action #3 and 4 (rest) VF/NM $7,000.

Silver Age Comic Books - Avengers #1 VF $1,200; Incredible Hulk #1-6 $28,000 the set; Journey into Mystery #83 $6,500; Fantastic Four #48 NM $1,100; Amazing Fantasy #15 VF- $10,000; Amazing Spider-Man #1 VF- $6,500; Fantastic Four #1 FN $3,600; Hulk #1 VF- $4,000. Other sales during the month include Green Lantern #1 $4,200, and a Showcase #4 VF-/VF was sold for an unreported price.

Original Art - Frazetta again claims the spotlight as the fifth mega-deal in the last three months goes down. In the latest blockbuster transaction, Alex Acevedo purchased (1) Frazetta's "Tarzan and The Jewels of Opar" cover painting along with (2) two Canaveral Press "Plates" (interior illustrations), (3) a MAD "Tarzan" parody, and (4) a delicate colored pencil drawing... all from a private collector. Alex paid in the neighborhood of $200,000 for the group. The painting is historically significant in that it is from Frazetta's first foray into cover paintings and began his association with the works of Edgar Rice Burroughs. Many consider the Canaveral Press "Plates" illustrations to be (conceptually) the height of excellence.

On The Auction Front - Illustration House of New York specializes in the work of illustrators from magazines, books, pulps etc. On May 7th, they held their semi-annual auction, setting a record for Norman Rockwell's study for "Freedom Of Speech". The painting brought $407,000 and was estimated at $80,000-120,000.

The sale also brought auction records for other well-known American illustrators. N. C. Wyeth's "Moose Call" brought $99,000, J. C. Leyendecker's "Watchers of the Plains" sold for $52,800, and the original art for the insert from the movie poster for the seminal science-fiction film, "This Island Earth" brought $22,000!

A selection of Comic strip art was also sold. Results included: 1964 Prince Valiant by Hal Foster $2,700; 1967 Charles Schulz Peanuts Sunday $2,400; 1967 Charles Schulz Peanuts Daily $1,000; Merely Margie by John Held (4/13/30) $2,300; and a Charles Addam illustration (yes, the man who created the Addams Family, it first appeared as a feature in ' New Yorker) dated 11/6/37 brought $3,50

In Other Auction News - The Ann Sotheby's Comic Collectibles sale which be held on June 18th in New York. This ye sale features a wide array of books and or nal art. The books are highlighted by a la collection of Superman titles and associa

material from the estate of a long time co tor. Art by Kirby, Frazetta, and Anderson resent just a sample of the material the blocks. Whether you attend or not catalogue is an invaluable source of r ence.

Also Christie's Auction House is now a ly accepting consignments for their au Comic Collectibles sale this Fall.

An original painting by John K Snyd used as the cover of The Spectre #15 recently purchased by a prominent art c tor for $1150. The work was awarded " of the Month" in the April Edition of Direct Currents. Snyder is currently wo on the Dr. Midnight one shot for DC.

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Restoration or Conservation...

WHICH IS IT?

13 Things You Can Do To A Comic Book!

This month's column deals with the variety of treatments that a comic can undergo. It also attempts to define which processes can be considered as restoration and which treatments can be classified as conservation. To assist in the categorization of each treatment, the three definitions originally presented in issue #9 of the Comic Book Monthly have been restated below:

A. Preservation: The steps taken to ensure that an item maintains it's current condition, usually non-intrusive to the artifact or item itself.

B. Conservation: Treatments used to prevent existing damage from proceeding further, thereby maintaining an items current condition for the future.

C. Restoration: Any attempts to return an object to it's original form and purpose, in the attempt to recreate an earlier known state or condition.

Over the last year or so, several dealers have begun to identify their restored comics by the treatments that they have received (i.e. "washed", "bleached", "cleaned only"). Speculation leads me to assume that they are doing this to combat some of the negative publicity that is sometimes associated with restoration (and at the same time possibly increase the sale value of the items they are selling.) As this trend continues to develop, the average collector might not realize what they are getting due to the current lack of information about each process.

While the following list is not detailed to the point of giving away any "trade secrets", I hope it will help collectors and dealers by providing a basic definition of each process and a clue to whether the comic has been restored or simply conserved. Below is a list of treatments commonly used by conservators on a daily basis including basic information about each process.

1. Cleaning - a process that effectively removes any dirt or disfiguring material from the surface of an item, including solid material or contaminating particles that can lead to severe staining. Usually undertaken using "wet" and/or "dry" methods. Can be considered conservation, especially when harmful substances are removed from the surface of the book (such as fly excrement) which will eventually cause further harm if left untreated. However, the removal of dust shadows, dirt, and other damage... resulting in an improved aesthetic appearance (with no long term protection awarded to the item), is not conservation. It is, instead, restoration.

2. Washing - Similar to cleaning. Using a variety of solutions (including solvents) this treatment can have varied and far-reaching results. Washing can cause soluble materials contained within the paper to be removed, thus affecting acidity, fiber strength, paper flexibility and at the same time removing dirt and other stains from the pages of the comic. While the removal of acidity is necessary to prevent further damage from occurring to the pages, a lot can be accomplished by placing the comic into the right environmental conditions. Washing to remove the acids inherent in the fibers of the comic book is not absolutely necessary for the long term conservation of the object and therefore might be considered restoration. As well, restoring the flexibility to the pages by restructuring the cellulose bonds is an attempt to return the book to it's former condition and is therefore not conservation but restoration.

3. Bleaching - The whitening of darkened pages using chemicals. Strictly used as an attempt to improve aesthetics, this process is questionable at best and should be considered only when necessary. Definitely and obviously restoration.

4. eacidification - The neutralization of acids to prevent the browning of paper pages is (according to our definitions) restoration. It does not preserve the current state of the comic and is not needed to maintain the current condition of the book (which is easily achieved by proper storage methods). While it does not directly improved the aesthetic appearance of the comic, it does alter the current state of the book by raising pH to a higher (if not alkaline) level (pH of 7 is neutral, pH greater than 7 is alkaline). Research shows that deacidification is not a proven process and might cause severe, detrimental reactions in the presence of industrially polluted atmosphere containing even small amounts of sulphur dioxide, nitrogen, and carbon monoxide (i.e. any city in the world).

5. Consolidation - Any treatment that attempts to re-adhere loose or detached pieces (e.g. a flake of color or a small area of skimming) to the original support using adhesives or tissues coated with adhesives. On one hand, an attempt is made to recreate the earlier known state of the comic. On the other hand, further damage is prevented by the reattachment of loose pieces. It becomes restoration, when the repair is covered by addition of coloring materials and the obscuring of the conservation treatment is attempted. Obvious repairs done in a professional manner (using approved methods and accepted materials) are considered conservation when they are left readily visible to the naked eye.

6. Reinforcement - found around the weaker areas of any comic book, usually at the staples or at the corners and edges. While reinforcement, using a variety of materials, results in protecting the

"...if the tears are left unsealed, they will invariably worsen with time..."

By Tracey Heft

"...Restoration does not necessarily include conservation."

comic from future damage (when done in a professional manner) it might be considered restoration especially when the material used to reinforce the book is rendered difficult to detect. Also, it is excessive to the needs of the comic book as proper storage and handling of an item will prevent staples from pulling through or corners from falling off.

7. Tear Repairs - Similar to consolidation, the repair of torn areas can fall into either restoration or conservation. If the treatment is done in a professional manner (using approved materials and standard techniques) then the work is conservation. This is because if the tears are left unsealed, they will invariably worsen with time (especially if a piece is handled improperly). Once an attempt is made to hide or cover the repair (using a variety of methods from tinting the repair tissue to color matching the area of the damage), the work should be considered restoration.

8. Infilling - The infilling of missing areas using matching papers and or similar materials becomes restoration when the entire region is completely replaced. This includes text, artwork, and/or coloring. If the repair is left blank, and serves only to strengthen weakened areas (and prevent further damage), then it could be considered conservation.

9. Spine Roll Removal/Pressing - the use of pressure (usually in combination with other processes) to flatten and return to the original state, a comic book that has been damaged or treated. This is restoration of the current condition to it's original state. Not withstanding this process will not directly result in further damage to the item .

10. Staple Replacement - the removal of rusted or damaged staples in order to replace them with like staples (similar size/gage) or new stainless steel staples. Even if the original staples are removed, treated/cleaned, and then replaced, this is still restoration. If accumulation of rust will become negligible when relative humidity is brought to an acceptable level.

11. Color Matching - The use of appropriate materials to improve the aesthetic appearance of damaged or repaired areas. Since this is purely an aesthetic treatment, it should always be regarded as restoration.

12. Resizing/Reglossing - The use of organic or manufactured coating substances to replace paper look and texture (and strength) after aqueous treatments have removed. An attempt is made to make the final product feel like the original, unrestored book. This is usually the final step in the restoration process.

13. Tape Removal - By using solvents or mechanical methods, tape can be removed from the surface of a comic. Removing the "carrier layer" (the tape that carries the adhesive) is restoration. The staining from the adhesive that remains (if left alone) will result in further damage to the pages and so the adhesive also needs to be removed, since the damage that the adhesive might cause cannot be neutralized later. Removing tape and tape stains usually improves the aesthetic appearance of the comic as well. For this reason, this process might be considered restoration.

In Conclusion - It is extremely difficult to categorize certain treatments as strictly "conservation" and others as "restoration". As shown in the terminology above, it often depends on the extent of the treatment, that is, how much intervention the comic actually received. While the term "conservation" can include restoration as a method of treatment (in order to preserve the historic integrity of the object), restoration does not necessarily include conservation. This is because it attempts to modify the current condition in order to represent an aesthetically pleasing state.

Perhaps it is better for the collector to focus on *why* the book was restored in the first place, instead of *how much* the book has been restored. The final purpose of the treatment ultimately determines whether an item has been restored or simply conserved. If the intentions of the treatment were to preserve the current condition of the piece, and not recreate the comic in it's original "as new" condition, then the book was conserved. As for which set of treatments will increase the value of the item, that remains to be seen.

As time progresses, and seller's continue to advertise their comics by identifying the treatments that the books have received, better records of conservation and restoration treatment will need to be maintained and be readily accessible for everyone seeking this pertinent information. Without detailed knowledge regarding the previous state of the comic, the buyer is at the mercy of the seller's honesty to report (truthfully) the extent to which a comic has been treated.

Until next time... keep on collecting.

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LEE HESTER
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Wonder Con Report

Wonder Con in Oakland was, as usual, a fun, well attended, and mostly well-run event. Along with the San Diego convention, it's one of the few that I make the time for. Wonder Con featured hundreds of writers and artists. Most major publishers were in attendance. The small press was particularly well represented this year, as Dan Clowes, Richard Sala, Colin Upton, Donna Barr, Roberta Gregory, and many others made the scene. No longer a small press phenomenon, Jeff Smith and enchanting Vajaya Smith (now a partner in Cartoon Books) of Bone fame were besieged by hundreds of eager fans. The lines to see them were often two hours long. Some lucky people got an exclusive Bone flip book, which is sure to be a highly prized collectible. Smith's cover for Overstreet Comic Book Monthly #11 was auctioned off for charity. It went for $1,500, which I consider to be a real bargain considering that the months don't sell any of the art from the comic books.

And Thorough The Roof

Unlike wise, most of the action at my table was with a stack Marvel collection that I had purchased just a few days before the con. I had everything graded correctly and priced by Overstreet. Some people asked for a discount to which we replied that we felt the price was fair, and then we invited them to do some comparison shopping around the room if they doubted, and then return if they could not find a better value. Most times they returned. Nice books, especially key books in high grades, are marked up substantially by most dealers. Since we have a policy never to do this, we always get brisk sales anytime we manage to get nice books. Unfortunately, fair grading and pricing has its drawbacks. As an example, someone brought by an Amazing Spider-Man #1 in Fine Good. By Guide it's $900. I made what I considered to be a very fair offer of $700. The gentleman balked at the offer stating that he had already been offered $2,500 for it from a dealer. Nearly triple guide! If what the gentleman stated was correct you can only imagine what this book will eventually retail for! Because of our no surcharge policy it is hard to be competitive on the high end books these days. By the time a FF #1 or a JLA #1 makes the round, it is already bid through the roof! My theory is that some dealers buy these books just for status. They feel they possess more self-worth as a dealer if they have a real nice key book on the wall. I get my own satisfaction from the thousands of key books that I have placed in collectors' hands. It is rare that we will keep a wall book for over a month. Turnover, not status symbols, is the key to making money in any business. Nowadays, most of the FF #1's; ASM #1's; Hulk #1's, etc. are obtained as a result of buying a large collection, rather than individually.

Current Age

Marvels: I have found that one of the drawbacks of producing a report of this nature in advance is the fact that by the time the material sees print the information is often outdated. For example, I stated in a previous issue that I felt that the Beavis and Butthead #1 first printing was a $10 book. Since then, wholesale copies surfaced for $2.50, making it a $5 book. Ren & Stimpy and Beavis and Butthead continue to be good reads and unqualified hits. The Marvel Collector's Packs will help make some previously hard to find and much in demand material available. I just hope that people are reading them rather than keeping them sealed as a collectible. Adjust your back issue price down on Sabretooth, Marvels, Man Without Fear, and Gambit.

Marvel Mart

I don't mind if Marvel tries to sell their comics direct as long as: (1) All the material is made available to the retailers at wholesale; (2) Customers are urged to try their local store first; and (3) Marvel charges full retail and does not try to undercut us on the price. The most shocking part of the Marvel Mart for me was the fact that Marvel was offering a lot of product that I was unable to get in my store. Hey Marvel, how about taking care of your existing customers (the comics stores) before you go looking for new ones (our customers).

DC - Batman/Spawn did well, as expected. Spawn/Batman did 50% better than expected. It's a good solid hit, which should still be available everywhere for a while. DC's Vertigo line definitely attracts an older, more sophisticated readership. It's a shame that Jo Duffy, who was the writer of Catwoman, will no longer be with the book. It's currently one of DC's best sellers. It will be tricky to keep the strong sales with a different creative team.

Defiant - The numbers continue to drop on these. None of them sell more than 10 copies in our stores.

Malibu - They do a little better than Defiant. Rune sells respectable numbers. I still think that they put out way too many titles for most customers to follow in such a glutted market.

Valiant - Dealers almost universally complain about how poorly Valiant is doing. One advisor stated that sales are so low on Harbinger, Eternal Warrior, Secret Weapons, and Archer & Armstrong, that he no longer carries them. (Randal Tusha, Silver & Gold Comics, Mesa, AZ, OCBM #14, P. 51)

While it is true that the speculators have gone, our numbers are as consistent and satisfactory on these and all other Valiant titles. Here, the slowest Valiant title still outsells the best Malibu title, save Rune. We have never lost money on Valiant because they sell steady numbers, month to month. For that, we are grateful.

Dark Horse - They have much more diversity than the aforementioned publishers (with the possible exception of DC). Sin City is a top seller, as well as Hellboy and the Star Wars titles. Aliens, Predator, and Terminator are getting a little threadbare. I don't expect much from Starslammers, as it never sold before. Comics Greatest World comes in about Malibu level; appropriate, since both companies are attempting to get the last drop of profit from the superhero glut.

Cartoon Books - Bone continues to sell better with each issue. I expect to see it in the top 100 sellers soon. I think publishers large and small would do well to follow the example of Jeff Smith, who has achieved such great success and independence without ever compromising his integrity, and in such a short period of time.

Dagger - They say that they are trying to improve. They have a long way to go. Their artwork has been substandard so far. It would take a Herculean effort to fix this company, although stranger things have been known to happen, as you will see next.

Antarctic Press - In a recent editorial, publisher Ben Dunn complains that Antarctic gets no respect. He says that they are virtually ignored in the fan press. Well, Ben, you have my respect. You have taken a small publisher with the occasional breakthrough hit, such as Ninja High School, and turned it into a company that produces a line of steady sellers. Your covers, artwork and production have all radically improved, and as a result you are now selling good numbers throughout the line. Keep up the good work! You get my vote as "Most Improved Company of the Year."

Fantagraphics - Their titles are some of the best on the market. No store should be without them. Top selling comics here include: Eightball, Hate, Love & Rockets, Naughty Bits, Cud, Bleeding Heart, Jim Idotland, and Real Stuff. The best thing about these books is that they are funny! Who couldn't use a good belly laugh these days.

Aardvark - Cerebus is a masterpiece of the comics medium. It is a pure vision of uncompromising integrity. The editorial sections are some of the most stimulating in the industry. We sell stacks of Cerebus comics and books every month.

Taliesin - Speaking of quality, don't pass up Starchild by James Owens. It is one of the most beautifully drawn and best written titles on the stands today. It already has a good following, but I predict a major hit. You heard it here first.

Pen and Ink - Wandering Star by Terri Wood is a new title that is well drawn and well written. What more could you want?

Slave Labor - This publisher is often overlooked. They have a line of interesting and quirky

titles. The real star of their line is Evan Dorkin with his often hysterical books such as Milk and Cheese. Dorkin is one of the funniest writers in the funny-book business.

Aeon - Donna Barr definitely belongs in the pantheon of comics superstars. Her Stinz and Desert Peach stories are wonderfully drawn and written. If you can get past any reservations you might have towards some very unusual characters, you will be rewarded by a very satisfying reading experience.

Harris - Vengeance of Vampirella is selling out, just like all the previous titles. These should be kept in print in order to attract new readers. Now is the time to do it, while it is still hot.

Chaos - Lady Death has also been selling out each issue and appeals to the same folk who like Vampirella, Cry for Dawn, Shi, Catwoman, She Hulk, Marvel Masterpiece cards, and anything else with... well, you get the idea.

CFD - Listner, the talent behind Cry For Dawn, has split to form his own company. The new titles will be in full color and feature the Dawn character. The artwork that I've seen looks incredible. Look for big sales on this.

Archie - These titles keep selling better and better for me. The great thing is that you don't have to back-stock them! Just keep them on sale and they'll sell out within a few months.

Gladstone - Like the Archie titles, these great books just keep on selling. Don Rosa's work is among some of the finest ever produced in the history of the medium, yet he rarely gets any attention. When is the last time he got a substantial write up in a comics publication?

Kitchen Sink - Here's one of the most diverse publishers ever! With the Crow movie out, there is substantial interest in the individual comics issues and the collection. Whether or not the movie will be a hit, and interest will build, remains to be seen. It's nice that Mark Schultz' Xenozioc Tales has been turned into the animated series Cadillacs and Dinosaurs. Too bad that Schultz isn't drawing it anymore. Wrightson's Captain Stern is a hit. From Hell continues to sell well whenever it happens to come out.

Image - While it's true that Image has dropped substantially from their high point, there have still been a few surprises. Gen 13 appears to be a hit. Spawn continues to be the best selling comic book in America. WildC.A.T.S. is holding much better than expected. The animated series will likely push it even higher. Maxx, Pitt, and Cyberforce remain solid. The others are dropping. We are likely to order low on a new Image title. Sales are very erratic, and we are not here to gamble the farm on every new book. Low orders probably contributed to making Gen 13 a hit.

Modern Age Back Issues

Many people have been selling their collections. It's important to realize that when one sells recent material in bulk, guide values do not apply. I wish I could pay more for recent stuff, but the market conditions will not allow it. At least I am usually willing to make an offer... many dealers are not.

Silver Age Back Issues

We've been able to gets some nice early Marvels. As always, the high grades fly. The lower grades sell eventually, but only if graded very strictly. We sold two Near Mint copies of FF #48 (1st Silver Surfer) for $550 each. We hope to have a couple more in time for San Diego.

Golden Age Back Issues

I bought a nice run of Dells. It includes Four Colors, Giants, and Barks' Ducks. I haven't priced it yet, but I expect steady sales. I find the Dell Giants to be particularly attractive, especially in high grade. They are huge, thick comics, and many contain beautiful, vivid color cover paintings. They should hold particular appeal to Warner Brothers or Disney animation fans.

Remember to buy what you like, read what you buy, and when you price it, use Overstreet!

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Instead of telling you that Superman, Spider-Man, Batman, and The Mutants are selling well, let's take a look at some things that are a little out of the ordinary for us.

DC - Aside from constant demands for the newsstand edition of the Death, Superman back issue sales are gaining steam again in the non-Byrne, non-Big Event (Reign of the Supermen, Funeral For a Friend, Doomsday) books. Anticipation for Zero Hour builds every week. For new collectors, this is a chance to get in on the ground floor for new continuity (which, for our customers, was part of the appeal of the early Ultraverse and 2099 titles). For older collectors, it's one more chance for DC to straighten out the tangled weave of its continuity. As disappointing as new issue sales are on New Titans, back issue sales of earlier Titans books, especially the classic Wolfman-Perez runs, are picking up slightly. Legion-related books are slowing down again to pre-Zero Hour tease days.

Marvel - Perhaps it's in reaction to the recent death of Jack Kirby, or an inexplicable desire to try something new, but Captain America is receiving more customer attention from us than it has in months. Not just Kirby issues are selling either! We're selling classic stories by Stan Lee, Steve Englehart, and Roger Stern, as well as the recent works by Mike Carlin and Mark Gruenwald. There are some fine stories here, and a wide enough range of prices to fit any fan's pocketbook. Iron Man is also regaining strength in the back issue field. Our customers are looking at the great runs by Michelinie/Layton or O/Neil/McDonnell, and not just the War Machine issues or Tony Stark's "death".

Others - WildC.A.T.S. and Youngblood-related titles are getting looked at again. Interest from the highly-anticipated animated series is spilling over to the back issue bins. By the way, we've seen a sample from the YB show - it's gonna be impressive!

Marvel Mart Opinion

After reading many opinions concerning the Marvel Mart (especially Dr. Roger Smyth's well-written essay from last issue), we'd almost dismissed the idea as not being able to affect our road show-based operations. Then last weekend, a customer who gave us a long list of recent Marvel sell-out issues (such as the Fatal Attractions mini-series and X-Tinction Agenda) arrived at our stand to pick up his layaways. We managed to find quite a few of the books he wanted but paid dearly for our commitment to him. He then turned down the books, saying he'd picked them all up through Marvel Mart. While our being able to see the books is not an issue here, it's more the idea that MM could leave us hanging with material when our customers use us as a backup resource. We would be trying to sell out of our current issues while the Marts could wait a few months to spring their copy onto the marketplace, which would make us look even worse after all, we ran out while MM has copies of whatever to spare.

To counter this, we must focus on good service to our customers (while never ignoring the realities of doing business, namely keeping an eye on our bottom line). We can change our policies in minutes to suit our people. Also, we carry more than just Marvels - don't we? Diversity and more personalized service... it's what keeps the good retailer in business, and what will maintain us through our increasing competition against larger outfits with deeper pockets.

But that's a worry for another day. The weather is warm and the Great Outdoors beckons. So after you read that comic book, go outside and enjoy some fresh air for a while. Life's too short to not stop and smell the flowers. So until next time, take care and be good!

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New Product

Best sellers this past month included all pre-bagged Spider-Man titles with animation cel (yes the gimmick worked), Superman/Doomsday mini-series, Spawn/Batman and Vampirella. It should come as little surprise that most of the new comics that feature big busted woman on the covers sell well. Loe's established Marvel titles sell well; however, many of the books introduced in recent years are hurting. The same is true with DC. Image & Valiant remain steady. Dark Horse always has a regular following. Most of the other independent companies are slugish.

Recent Back Issues (1970-1993)

Sales are sporadic in this area. No one title is moving great but enough sales are being generated from a wide variety of product to keep it interesting. The strongest area from this time period remains the early to mid 1970's. Once you get into the 1980's the books are in such great supply that the overall sales suffer. Recent sales: Jihad #1 $5; Vampi #1 $6; Spawn #1 $8; Daredevil #320 $8; Akira #1 $1 Conan #7 $5; X-Men #211 $22.

Silver Age Books (1955-1969)

An active area this past month. We purchased a nice lot (Surfer #1-18; Batman #166-260; Spider-Man #14-94) that included many high grade books. We also picked up a group of extremely high grade mid 60's Marvels. Requests for TV related books continue to pour in - especially photo cover Dell and Gold Key. Sales: Hulk #102 VG $35; Sea Devils #14 VF $18; Space Adventures #13 NM $40; Capt. America #100 FN $150; Tales of Suspense #65 VF $70; Lone Ranger #136 $18; Showcase #29 VF $225.

Golden Age Books (1935-1954)

Our only acquisition in recent weeks was a small group of Barks' Four Color books from the late 1940s. Sales include: Strange Adventures #9 VF $650; Young Allies #5 VG $200; Detective #124 VF $95.

Toys & Artwork

A very active area. We recently purchased a large group of boxed Mego dolls, Capt. Action toys and pre-1960 bubble gum cards. A great Ariel-Eric Litt

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Mermaid animation drawing also came in. Also a sizable group of loose GI Joe vehicles and figures will help fill out our toy selection. Recent sales: Peter Pan animation drawing $395; Flintstones Kids cel $60; Spider-Man Mego doll $35; Iceman Toy Biz $25; Skipper doll in box (1964) $175; Superboy Aurora model in box $275; Ewok village boxed $35; Mrs. Potts Animation drawing $95; Peanuts daily original art $895. Have a happy and safe Fourth of July!

MICHAEL TIERNEY
The Comic Book Store
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Little Rock, AR 72207
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The tax season brought out the usual mixture of collectors cashing out their prize possessions to pay their tax bill and others investing their tax returns on the same books.

Silver Age

Still the area where all veteran investors start when shopping for gems to add to their collections. Sales: Captain America #101 FN $24.25; Fantastic Four #48 near FN $95; Silver Surfer Vol. 1 #6 VF $33.75, #7 VG/FN $18.75; Star Trek (Gold Key) #9 GD $17.

Bronze Age

This age continues to see a lot of activity on the low price $1 and $2 books. Notable Sales: Amazing Spider-Man Giant-Size #4 VF $19.75; Spectacular Spider-Man #1 VG $10; World's Finest #158 VF $7.50.

Modern Age

In an age of comics that will always be remembered for the advent of innovative and unique sales techniques (such as Gold and Platinum Editions, Holographic Covers, and many others), they are a strong ingredient of what sells. Sales: Batman/Vengeance of Bane #1 MT $20; Batman/Sword of Azrael #3 MT $15, #4 MT $15; Crow #4 MT $13; Extreme #0 (Signed) MT $35; Fantastic Four #381 (Signed & Numbered) MT $79.95; Maxx #1/2 MT $8, #1 (Glow in Dark) MT $25; Sachs & Violens #1 (Platinum) MT $19.95; Shadowhawk Vol. 2 #2 (Gold) MT $25; Vampirella-Diamond Limited TPB MT $35; Wolverine Vol. 2 #1 MT $26, #10 (1st battle with Sabretooth-before claws) MT $25; Uncanny X-Men #266 (1st full Gambit) NM $23.

Marvel Comics: The debut of Conan the Adventurer was a rousing success, with Conan Classics (reprinting the original #1 that started barbarian comics) doing very well. The three dimensional embossed with foil cover of Thor #475 was extremely impressive, with strong sales. Interest has slowed in many of Marvel's recent hot titles, such as Captain America/the Fighting Chance storyline, Daredevil, Doctor Strange, and Fantastic Four/the Nobody Gets Out Alive storyline. The Spider-Man books with the Animation Prints aroused little or no additional demand.

DC Comics: Batman/Knightstuff has really slowed, but key back issues relating to the stories remain strong. Green Lantern is still "powering" along, with appearances of Hal Jordan boosting interest in Guy Gardner/Warrior issues. Lobo/Contract on Gawd has been very strong, outselling the regular series. The Vertigo line has shown no signs of slowing, with Witchcraft as the hottest new title.

Independents: Bone is the fastest rising star of all publishers for humor titles. The ready availability of the Bone TPB has supplied new readers with easy access and really ruled sales of subsequent issues. Bongo titles like the Simpsons and Bartman are strong performers.

Gladstone's Uncle Scrooge serializing the history of that title character by Don Rosa is an often overlooked gem. The story is extremely well crafted, and a must read for any Ducks fan who ever enjoyed the classic stories by Carl Barks. Check these out for pure entertainment.

GREG PHARIS
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A Sad Note

I would like to begin with a sad note. A long-term fellow dealer, who possessed a heart of gold, passed away at the beginning of May. I had known Bill Reeder, the original owner of the House Of Comics in downtown San Diego, since 1975. He and his wife Diane (a wonderful lady in her own right) were fun and giving people. While other dealers in town would keep to themselves, Bill always worked towards cooperation. He figured that it was better to keep the money in town, and if he didn't have a specific item he would gladly refer a collector to another shop in town. It was one of the things I learned from Bill. It's a give and take world and Bill Reeder was one of the givers. He truly loved comics. So long, Bill.

Let's talk comics...

Superman/Doomsday: Hunter Prey #2 is great. It is selling much better than the #1 and deservedly so. Finally the origin of Doomsday, and it was done very interestingly. Cover price is $4.95, but well worth the ride. Starlin's Breed and Chaykin's Power and Glory are showing above average sales. Being a long time fan of Jim Starlin's work, this is especially happy news. Malibu's Bravura line seems to be doing the best of all their offerings here. The Valiant line sales has been less than stellar of late. Hopefully their "Chaos Effect" will stimulate sales and interest in their titles again.

Have you noticed what's been happening to Hal Jordan lately? It's no wonder the last three issues of Guy Gardner are in such demand and rising in value. Hal is becoming a pretty powerful fellow. I eagerly await future storyline regarding Mr. Jordan.

Have you also noticed that the publishers don't seem to have learned from last year's glut of titles and plethora of enhanced covers? I think there are more titles being offered now than during the height of the glut. With apologies to the movie "Field of Dreams", if it's not ordered, it won't come!

Finally a few notable sales: All Select #11 VF+ $450; JLA #7 VF $100; Our Army At War #81 VG (restored) $150; Capt. Midnight #37 FN $55, #46 VG+ $45; MD #3 and 4 (both FN) $25 each; Fight #33 FN+ $40; Yellow Submarine VF (no poster) $35. Take care and have fun with this hobby.

GEOFFREY PATTERSON
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Comic Gossip

How do you become a fan-favorite artist? If you're good and draw the X-Men you're in! If you're great and draw Solitaire, Team Titans, or Turok—the chances are that not enough people will notice. Turok #13 was just about the prettiest comic I ever saw. Rags Morales drawing old sea captains, robots, futuristic cities, and dinosaurs — just outrageous!!! Give Turok #13 a look.

Hot Books

Razor, Animal Mystic, Gen 13, Kindred, Shi, Vampirella, Green Lantern and Guy Gardner, X-Men, D.D., Cap, Rune. DC: Zero Hour... it looks like a great idea. Some of the plots from the crossovers sound very enticing. Marvel: Some great books, lots of big sellers, but too much cheese. "Too much filler and not enough killer" as my buddy "Bink" would say. Malibu and Valiant: good books and very smart promotion. These are bright people and very hard workers. Their books sell, okay but deserve so much better. Continuity and Defiant - which will sink first?

Gold/Silver

We bought some early Disney, Action, and 1940 number ones. Also more of Reed Crandall's early works. We're trying to put out our catalogue but we keep getting so many more new "older" books that it is hard to know when to stop listing.

Comics In The Movies

Look for a big Summer with The Crow, The Mask and The Shadow... all look to have strong potential. I'm very excited about the great statues like Robin, the new Sandman, and the big green guy with the fin on his head, Savage Dragon. Also the Marvel Flair and DC cards should be awesome. See you next month.

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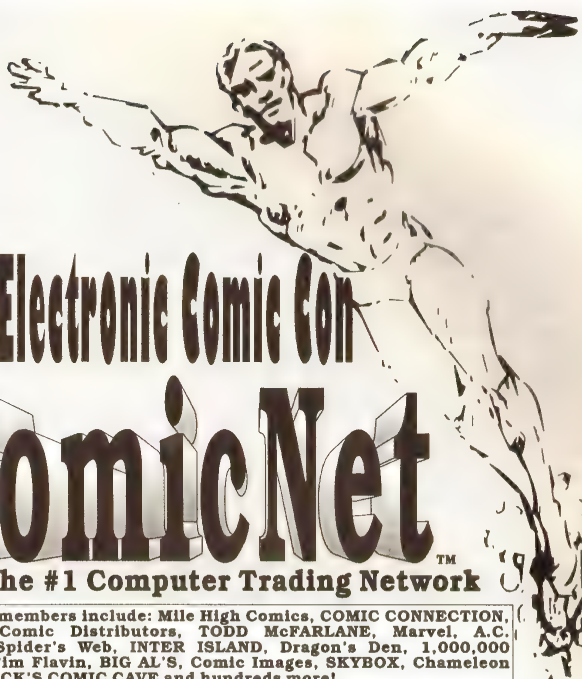
New Comics

Marvel: It should come as no surprise that the current issues of the Spider-Man titles which cost polybagged with pseudo-animation cells were well received. With the animated Spider-Man series set to begin this Fall, many fans were anxious for a preview of what to expect, resulting in very strong sales for the various titles. Another big hit in Marvel this month was Conan the Adventurer. Though traditionally very popular here in Canada, sales of Conan the Barbarian had been slumping when the series was canceled. Veteran Conan script Roy Thomas and Rafael Kayanan (whose current style is very reminiscent of Barry Windsor-Smith) seem to have succeeded in boosting sales back to their previous high level, outselling books like Factor and Excalibur. Other Marvel titles currently enjoying strong and growing demand include Marvels, The Adventures of Cyclops and Phoenix, Incredible Hulk, Daredevil and Captain America.

DC: Though still dominated by Superman, Batman and Sandman titles, a few other books have been showing a steadily increasing demand recently. Anticipation for this Summer's big Zero Hour crossover has been drawing new readers to Valor and the Legion titles as they will form the basis for the entire storyline.

Dark Horse: The initial success of the Legend imprint has continued to grow as more books appear. The best of the bunch has to be Sin City, which is consistently outselling all Image titles



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except Spawn. This line shows no signs of letting up with the upcoming new Concrete series and the (hopefully) soon to follow Monkeyman and O'Brien.

Image: Sales on most of the established Image titles are steady while demand for some of the newer releases has been very high. Gen 13, Kindred, and Prophet by Stephen Platt have all enjoyed brisk sales.

Malibu: While the Ultraverse seems to be just holding steady, the Bravura line continues to grow at a steady pace with Breed leading the way.

Others: Valiant seems to be a dead issue here, although there has been some demand for the upcoming Chaos Effect storyline. Defiant never really took off here and the same could be said for Triumphant, Lightning, and a number of other newer publishers. On the other hand, Bongo Comics started strong and has succeeded in maintaining steady sales throughout the last few months. We are also continuing to see more and more demand for quality independents here like Bone, Hepcats, Starchild, Wandering Star, and of course, Cerebus.

Silver Age

As I've stated before, high grade copies of early Silver Age books are becoming harder and harder to find, thus driving the demand for them even higher. Also, Dells and Gold Keys (particularly Westerns and duck books) continue to sell well in any grade. Recent sales include: Conan #2 FN $40, #4 VF $45, #6 FN/VF $27; Journey Into Mystery #83 (reprint) NM $50; New Adventures of Charlie Chan #5 GD $40; Four-Color #382 (Snow White) VG $14; Three Stooges #6 VG $12, #7 VG $14, #8 VG/FN $18; Cheyenne #14 VF/NM $35; Gene Autry #9 GD $15; Bonanza #20 FN/VF $12 and Flying A's Range Rider #20 FN $15.

Golden Age

Difficult to find in this area but we have picked up a few interesting books lately, all of which were sold rather quickly. Sales include: Daredevil (Lev-Gleason) #41 VG $20; Kerry Drake #10 GD (Canadian) $8; True Crime Comics Vol. 2 #9 VG/FN (Canadian) $45; Haunt of Fear #15 (1952) GD-$27 and War Against Crime #7 VF/NM (Canadian) $80. That's all for this month! See you in 30...!

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New Orleans Comic Con

By the end of the first day, it was evident that the chosen emphasis for the con (Silver and Golden Age comics-related material only) was a long awaited event in this area! Collectors of all ages eagerly snapped up their prized issues from the abundance of great material on hand. The only down side to the con was that the attendance was not what was expected; however, dealers reported better than average sales from those that did attend. Dan Barry was holding court with many of the young comic artists that were guests at the show, and Sheldon Moldoff won over a new legion of fans with his awe-inspiring cover re-creations and stories of the Golden Age of comics. I expect next year's con will be an even bigger success. Hope to see you there!

Golden Age

Golden Age comics of all kinds were selling briskly at the con, and the same thing can be said for us at the store. Month in and month out, this market begins to capture a larger and larger share of the total collecting dollar. If you are buying comics for the sheer enjoyment of comics and the hobby, I think Golden Age offers more excitement and enjoyment than any other period. If, on the other hand, you are buying comics as an investment, then here again, Golden Age offers the most secure investments on the market. Nothing with a ten cent cover price will ever lose value. Timely still leads the way in requests and in difficulty in locating books for collectors. Over-Guide prices are the rule now for any grade, not the exception. I have had a great deal more luck finding DC and second tier publisher comics, as well as a great deal of luck in selling them as well.

Some Recent Golden Age Sales: Batman #2 VF-(R) $2,200, #19 FR $65; Superman #35 GD+ $95; Sensation Comics #41 VF $115; MAD #1 FR $100; Jumbo Comics #19 FN- $175; Terrifying Tales #13 Jumbo Comics #19 FN- $175; Terrifying Tales #13 VG $55; Flash Comics #47 GD/VG $85; Young Allies #5 FN+ $200; many others. Acquisitions: Detective Comics #93 FN; Superman #19 FN+; Batman #'s 22 FR, 27 FR/GD; Flash Comics #'s 9 GD/VG, 48 VG, 54 VG-; All-American Comics #98 VG, 49 VG-, 49 FR; Green Lantern Comics #34 FR/GD; Sensation Comics #105 FN+; Amazing Man #6 FR, #10 FN; Frontline Combat #2 VF, #4 VF; Weird Science Fantasy #'s 24 GD-, 25 VG; Zip-Jet #1 GD; and several others.

Silver Age

As I mentioned, there were a lot of Silver Age comic sales at the con, which reflects what I reported last month: a resurgence of collector interest in this area of collecting. However, I hasten to add, there is still a great deal of resistance on the part of the collectors to some of the current high Guide levels. Most of the material sold at the con, and through my store as well, has been at slightly below Guide in most cases, and some books had to be cut considerably to move them at all. As expected, Marvel back issues dominated sales but DC still has a very loyal following. I have noticed a marked decrease in my Disney and Gold Key/Dell sales over the past several months, however.

Some Recent Sales: Journey into Mystery #84 FN-$200; Hulk #1 GD/VG $900; Fantastic Four #39 VF $45; Strange Adventures #3 FR $30; Amazing Spider-Man #101 GD+ $25; Strange Tales #101 VF-$350; many, many, others. Acquisitions: Fantastic Four #1 VG; Hulk #1 VG+, #2 FR, #3 FR/GD, #4 GD-, #5 FN/VF, #6 GD-; Tales of Suspense #39 FN; Tales to Astonish #35 GD, #36 VG; Flash #123 FN-, #137 VF-; many others.

In Conclusion

I would just like to add one more note about the New Orleans Comic Con: Spending the weekend entertaining, and being entertained by, Sheldon and Shirley Moldoff and Dan Barry was the experience of a lifetime. It's easy to see why the Golden Age of comics was such a wonderful time after meeting some of its founding members. Dan Barry is a truly great artist and writer and I eagerly await his next project. Sheldon and Shirley are two of the nicest people a person could ever have the good fortune to call friends, as I do now. Have you seen Shelly's work lately? Man... you should! He hasn't lost a single stroke. What an amazing man! Until next time, keep the faith!

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New Stuff

By the time you read this, we should have our beloved Batman back. Sales on all Bat titles are picking up in anticipation of the Knightsend storyline. Superman titles are also selling well as are the Elseworld Annuals. Green Lantern also sells out regularly. Over the last two months we have experienced increased sales on all Marvel Comics. By trimming their line it seems quality has risen in the majority of the titles. All X-books, Hulk, Amazing Spidey, FF & even Avengers are selling well. Beavis & Butthead sells extremely well; #1 & #2 both command $5 price tags. Marvel is really flexing their muscles and we expect to see some of the smaller publishers really feel the effects of this by the end of the summer.

Where, oh where, has my little Spawn gone? Not counting the Spawn/Batman books, we haven't seen a regular Spawn issue in over 10 weeks. People here are getting restless, but Spawn is probably everyone's best selling title and Todd knows this, so he takes his time. Gen 13 is a great book and #1 is approaching $9 and #2 is $6. Extreme Prejudice sold better than expected. Did someone say Wetworks will be out in July? What, July of '95? Seriously, this book looks to be awesome! All Image books are selling better than they did six months ago. On time (or close to on time) shipping really helps, guys!

Dark Horse-produced comics are very well received in my store. With over 80% of my customer base being 18 years old or older, well-written stories are in high demand and Dark Horse really delivers. X is a great book that consistently sells out. DH Comics #8 (1st X) sells easily at $13. Droids was a big hit and all the Legend titles sell well, too.

Malibu/Bravura comics also sell extremely well. Bravura is the hottest line of comics in my store. I sell more Breed comics when they come in than any of the X-books. Sales on Power & Glory and Dreadstar are also very high. The Edge looks to be fantastic, as does Star Slammers. Breed #1 sells for $5 and Power & Glory #1 for $4. Ultraverse books are gaining slightly in sales. Warstrike #1 completely sold out. Not much movement on the Rock n Comics.

Mortal Kombat looks to be a huge hit, and I suggest that you do not under order. Most other independents sell steady from month to month. Fantagraphics material is still very popular, as is anything from Chaos Comics. Lady Death #1 sells for $12-$15 in our area.

Silver Age

If it weren't for a few core customers who are looking for specific books, sales would be a little slow. I sell more at shows and mail order than through our store itself. Overall, the Silver Age market seems to be steady, but with all the new titles to be out this summer, back issues could take a beating. Recent sales: Action #242 VG- $160; Amazing Spider-Man #5 GD+ $125, #7 VG/FN $200, #8 GD+ $100, #9 FN+ $275, #10 VF- $275, #21 VF- $120, #96 VF $20; Avengers #57 VF $30; Daredevil #9 & 10 both FN+ for $40 apiece; Daredevil #36 FN $6; Iron Man #14 FN+ $70; Journey Into Mystery #83 strict VF $1,000; Fantastic Four #4 GD $150; Sub-Mariner #14 NM $30; X-Men #1 VG- $400, #7 VG+ $40, #9 VF $17; Challengers of the Unknown #1 FN+ $60. Acquisitions: Fantastic Four #1 FN.

Just the Facts.

Fact 1: **Absolutely no other comic dealer buys more golden and silver age comics than we do.**

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WHAT'S HOT AND WHAT'S NOT

Golden Age

No major sales to report. Golden Age is not in high demand here. I did recently pick up a GD/VG Detective #41.

Overall

I think the comic industry as a whole is really looking strong across the board. There are more good books out there to read than I've seen in a very long time. If you haven't read anything different lately, ask your local dealer to recommend something he thinks you might like. You'd be surprised by what you might find. Read and enjoy your comics. If you don't enjoy what you're reading, try something new. I'm always wanting to hear from people who enjoy comics as much as I do. Until my next report, everyone have a great summer.

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New Stuff

DC: Batman and Superman (and their families of titles) are the leading sellers for us, as the old story goes. We all can't wait until Zero Hour, which will hopefully get all of DC non-Vertigo titles back into one cohesive universe (isn't this what Crisis was for?). Many retailers here are dropping prices on all Crisis on Infinite Earth's titles from the past in hopes that Zero Hour will help them sell out of their years of overstock. Batman and Punisher is already be Azrael and not the Batman who actually appears with the Punisher. Some fans are complaining that what is being called a crossover is not actually the crossover expected.

Marvel: HOT... X-Men, Uncanny X-Men, Adventures Of Cyclops and Phoenix, Wolverine, X-Men 2099, Amazing Spider-Man, X-Force, X-Factor, and Beavis and Butthead (a title which I, myself, dropped).

WARM... Cable, Forceworks (would have been hot if not for lateness), Spider-Man 2099, Spider-Man, Incredible Hulk, Excalibur, and Fantastic Four.

LUKEWARM... Ghost Rider 2099, Daredevil, Avengers, Web Of and Spectacular Spider-Man, Silver Surfer, Captain America, and X-Men Adventures.

COLD... Ghost Rider, Guardians of the Galaxy, Iron Man, War Machine, Thor, and New Warriors.

DEAD... Doom 2099, Ravage 2099, Punisher 2099, Punisher titles, M.C.P., Secret Defenders, Warlock Infinity Watch, Morbius, Thunderstrike, Dark Hawk, and Silver Sable.

Indies

Image titles such as Kindred, New Men, Gen 13, Pitt, Maxx, and of course Spawn are the only good sellers. It'll be good to see how Gen 13 and New Men do as back issues; 1st and 2nd of both titles have sold for $5 each. The Crow by Caliber Press is in the general interest again because of the movie. I have three copies sold at $22 each. New England Comics is basically canceling all of their titles except Tick/Karma Tornado, Terrology, My Terrible Romance, and the Tick #13 pushed back as far as early '95. Can we all say, "30-Day cancellation policy"? Another one bites the dust.

Silver Age

Continues to do well, but sales have slowed some while collectors search for that key copy in VF or better condition. Sales: Aquaman #4 FN $40, #13 VG $11, #15 VG/FN $8; Amazing Spider-Man #6 VG $106, #16 FN $125; Batman #126 (Batwoman) FN/VF $74, #139 FN $42; Green Lantern #9 FN $75, #40 GD $52; Lois Lane #13 VG/FN $28.

Golden Age

Are the best investments in the entire hobby of comics. One of my customers has taken up collecting key comics that have appeared in either S.O.T.I. (Seduction Of The Innocent) or P.O.P. (Parade Of Pleasures) Sales: Blackhawk #62 (P.O.P.) VG/FN $32; Crime and Punishment #3 (S.O.T.I.) FN $30; Detective Comics #78 GD $85, #132 GD $53, #170 GD $62; Four Color #228 FN/VF $80; H.O.M. #8 VG/FN $35, #18 (Bob Kane) FN $40; Our Army At War #4 GD $41; Space Adventures #33 VG $51.

A Fond Farewell

So long to Golden Age great—and legendary creator of funny stuff—Walter Lantz.

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0622-683-642

General State Of The Industry

It seems quite healthy in the UK at the moment, with more and more comic stores appearing every week, even though the current total is still only 5% of those in the US. As mentioned above, we ourselves have recently opened a second store, in scenic Canterbury, which we are pleased to say has taken off very well, though with all of the tourists we have begun to wish that we had taken more notice of the French and German lessons that we had at school.

Popular New Books

For us it came as no surprise that our book of the moment is the marvelous Peter David Hulk issues. Issues #417 and 418 were the funniest things that we've read for a very long time. A big thank you to Marvel for releasing the Marvel Mart books. The restocks for Marvels and Daredevil/Man Without Fear came in very handy. Even though we were probably as dismayed by Marvel Mart as many of the American retailers, we are probably lucky that few if any sales were actually lost to it.

Golden Age

They still sell well for us, when we can get hold of them. Demand is definitely outstripping supply. At a recent UK convention, one customer purchased over a third of our entire Golden Age book selection, in one hit! No very big books, but all very hard to replace.

Silver Age

The supply for really high grade material appears to have dried up in our part of the world. Perhaps we have been "spoilt" over the last year or so. There are still a lot of Silver Age books out there, in mid-grade, but most collectors still want the top grades. Acquisitions: Many mid grade books such as Incredible Hulk #1 in VG, Green Lantern #1 in FN-, and runs of Amazing Spider-Man issues in VG to FN from #3. I'm pleased to see the price differentials have increased the ratios between the mid and high grades in the Guides. This really does reflect the difficulty in obtaining very high grade books, compared to the relative ease in getting hold of those in worse shape. Recent sales include Daredevil #1 FN+ $425; Fantastic Four #12 VF- $400; Tales to Astonish #35 VG $350; Hawkman #1 VF $300.

Pedigree Book?

With regards to these, we would publicly like to thank Michael Naiman at Overstreet and Jerry Weist at Sotheby's for saving us the humiliation of having sold a book described as a pedigree that was in fact just a very high grade non-pedigree book. The book in question is a "White Mountain" Green Lantern #1. The collector who sold the book to us bought it from another dealer, who sold it as the "White Mountain" copy at 2.5 times Guide! It was through Michael that Jerry ultimately told us that the "White Mountain" collection did not contain a Green Lantern #1, therefore disclaiming the copy that we possessed.

Following this lucky escape, we have begun to dig a little deeper into the provenance of pedigree books purchased by us here in England and state side. Are there any definitive lists available for the big pedigree collections? Some collections have a few distinguishing marks, but not all. Most dealers are honest but may not know for sure whether a particular book was to be found within a particular collection. The more information available, the better. Could anybody produce the definitive pedigree book list? Even though the Green Lantern was not a pedigree book, it still sold to a new home within 30 hours at 1.5 times Guide.

That's all for this issue. We may see some of you in San Diego in August. This year our excuse to go is that we will be on our honeymoon. I suppose that's one reason to get married.

DR. ROGER SMYTH
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New Ordering System

Let me start with a brief update of my new ordering system, as outlined last issue. The relative numbers and positions remain the same as last month, which in some ways is quite comforting, since it may indicate the current new issue market is stabilizing. But now we may be at a plateau, with the speculators and investors lessening in impact, and thus prices may have a chance to level off and start to have some solid foundation. My orders for Defiant have doubled. What that translated into is that one new subscriber ordered all the Defiant line, so my orders went from zero to one (1 know, zero times two is zero, but you know what I mean).

Random Observations

New subscribers have increased over the month. Positive indicator: Marvels and Gambits are no longer requested (no surprise in light of last month); my remaining Marvels #4 lay in back stock: negative indicator. Most requested comics the past 30 days: Lady Death #1 and Evil Ernie issues. Since these have been spotlighted and hyped by various sources, I suspect these may well be speculator items and I wouldn't go overboard on them, I'm simply reporting them. My own experiences over the past few months are the two most difficult books to locate and keep in stock are interestingly, Green Lantern #47 and X-Men #2. Nothing particularly special about them, just di

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cult little devils; if I had them I'd charge $5-$10 each, multiples of Update. In both cases they are needed for popular runs. No movement on the Platt alternate cover for Prophet, but clearly the manner in which this was issued indicates to me that it was a manufactured collectible (I know, you can say all comic books are), but my advice here, again, is don't go overboard.

Back Issue Stuff

As you may have gathered from my previous comments, I believe the future backbone of specialty shops will be in the back issue market, and to support my contention, I've made the month of May "Marvel Massacre Month" at the store (take that as you will). What this means is that I've been trying to jump-start my back issue market with a tier system of discounts for all Marvels for the month of May. Interesting results: I've placed all Marvel backstock in the sale at some level of discount.

While various runs of Fantastic Four, Iron Man, Captain America, Hulk, etc., have proven to be popular as expected, clearly the most popular title was... Conan. An unexpected phenomenon to me, and a real surprise. Part of this run was featured in a 50% off section, and if you check The Overstreet Monthly you will note that close to 200 of these issues guide at $1, so at 50¢ they are good reading. The corollary phenomenon of a sale such as this is that once the bargain books are snatched up, there is a demand for the earlier issues, resulting in sales of Conan #9 VG+ $15, #12 VG+ $10, #15 FN $15, #20 FN $12, etc. In fact my stock of early Conan's is almost depleted. X-Men were featured as a part of this sale, at a straight 25% off, with quick sales of almost all from #200 on; after all #201 at $15 is a sale.

As word of the sale spreads (this is written with two weeks to go for the sale), more and more new customers are coming in for back issues. I personally think it's a good idea for dealers to be supportive of the back issue collector, and I've placed my beliefs into action, with gratifying and surprising results. Would you believe runs of Micronauts and Transformers? Neither would I, but they go. It's indeed hopeful to know that customers whom I believe we are all going to have to depend upon for the future are still there and loyal. It is also gratifying in that this in turn helps to start to solidify the liquidity of your collection. If there are no back issue collectors, to whom do you sell your back issues?

Finally, while not on the sale, all Kirby DC's are in demand; all Jimmy Olsen, all Fourth World.

Notes

Let me now briefly return to the topic which I covered rather thoroughly last issue: the current status of the specialty shop. I've read with a great deal of interest comments in the Overstreet Monthly Market Reports regarding the high price ($4-$4.50) for the coming Fleer Flair Marvelcards. Rather than becoming caught up in the price point once again, I'd like to view this in a larger context; that of overall price increases, in which Marvel seems to be taking the lead.

The new Force Work #1 with its origami cover arrived yesterday, at $3.95, for example. As you are of course aware, price points are rising, with "special" covers running at 50% or more over regular covers. Let me relate a story I've heard from several sources regarding the Fleer Ultra X-Men Jumbo cards distributed by Wal-Mart. Now think of this as an analogy. The increased price points for both cards and comics may well not be to either rip off the customer or to provide short-term profit for the quarterly reports. It may simply be an essential part of the shifts needed for penetration. A price point has to be high enough to allow for sufficient profit, given the space costs in the chain stores. It may have nothing to do with the direct market. Again, Marvel is taking care of business, and I really believe we'll see higher and higher price points for products in the future.

End Notes

Next, I have a confession: I don't read every new issue that arrives at the store. To be frank, I don't even try to; in fact I really hate continued story lines (which is why I'm going to try to get to the DC Elseworlds annuals). If a TV show is in two parts, I tape 'em and watch 'em together. I really don't like "to be continued", which is why I love the various Trade Paper Backs. I never read Dark Knight Returns or Watchman till the TPB's (and if you haven't read Watchman, you're missing something). Well, the same thing applies to the TPB of "Death, the High Cost of Living". Gaiman will be sorely missed, as he leaves these wonderful storylines.

And finally, I was simply delighted with Uncle Scrooge Adventures #27, a Don Rosa story which is complicated, literate, surprising, and just plain fun... written and drawn so that you and I can enjoy.

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Silver Age

Nothing really new to report. Books from this period continue to enjoy solid demand. $20 is a magic figure - issues under this price fairly fly - with low grade books nearly as much in demand as high grade. A few recent sales: Avengers #1 VG- $250, #3 VG+ $75; Fantastic Four #67 VF $40; Inc. Hulk #2 three-quarter cover o/w FN $60; Magnus, Robot Fighter #2 VF+ $60. Recent Acquisitions: Amazing Spider-Man #1 GD; Fantastic Four #1 VG-; Flash #137 FN; and a complete run of the Brave & Bold from issue #26 on up, plus six earlier issues, including #2. Issue #28 is VG-, #34 is GD+, #42-44 are sharp VF's.

'70's Comics

See "Tony's Soapbox" for more comments on 70's comics. My report - anything with "weird", "horror", "creatures", "werewolf", "mystery" and the like in the title fairly flies out the door. Most of these books are inexpensive (under $3) and a lot of collectors are trying to put their runs together while the prices are low. Sales: Black Lighing #1 NM several copies at $2, could have sold more; Black Panther #1 NM several copies at $5, could have sold twice that many copies; Eternals #1 NM $4; Invaders #1 $10. A bunch of later numbers of Ghost Rider and Marvel Team-up at 50% off Guide.

Modern Comics

I normally do not comment in this area, but I had some left-over Valiants that I drastically reduced the price on to move. These books aren't "dead", they just reached a price collectors aren't willing to pay. A few sales (all with coupons): Harbinger #1 NM $45, #2 NM $18; Magnus #1 NM $12, #5 NM $10; Shadowman #8 NM $5.

Tony's Soapbox

I'd like to offer a different perspective on remarks made by both Greg Harder of Collector's Slave in their market report in last month's (#14) OCBM Greg's report (actually written by Kim T. of Comic Factory II?) says, in part: "The much anticipated 70's comic book has not happened and I don't believe it is going to. Too many of these books are far too common and a lot more of them are just plain bad." Then they go on to say "The smart money picking up any 70's books is steering clear of anything published after 1975...".

I would like to address the issues, starting with the availability and wisdom of collecting books after 1975. Comics after 1975 are definitely easier to find, especially in high grade, primarily due to the advent of direct distribution (publishers selling directly to comic specialty shops). But there are other factors at work that I believe will cause these books to go up. They are mostly very affordable. They are soon to be 20 years old! And although more copies sold to collectors, circulation figures for this time were very, very low. A great case in point is the "new" X-Men. The circulation figures on this title were barely over 100,000 copies a month through out the 1970s, or about 1/4 to 1/5 its current print run.

As To The "Rap"

A rap about low quality that is often laid on '70's books... Jeez, but I get tired of this! Good and bad (which is mostly a matter of taste, anyway) comics have been published in every decade or era. The way some collectors talk, one would think that all the great talents in comics stopped working in 1969. But many like Buscema, Ditko, Lee, Kirby, Anderson, & Schwartz (just to name a few) continued doing great work during the 70s. And they were joined by a new group of great talents... Adamson, Austin, Engleheart, Rodgers, Smith, Starlin, and many more. Is someone seriously suggesting that the 70's work from these creators is not of quality?

Now On To The '70's Boom

Did it happen? Just look at a few price comparisons from 1989 and today. Defenders #1 from $8 up to $60; Forever People #1 from $4 up to $32; Ghost Rider #1 from $5 up to $80; Jonah Hex #1 from $ up to $30; Marvel Team-Up #1 from $15 up to $7 and Swamp Thing #1 from $6 up to $55. I'd say the boom did happen.

Is it over? Well, let's take a look at history. Remember the first Silver Age "boom" of 1976-1982? Remember the excitement when, in 1971 Fantastic Four #1 became the first Silver Age title to crack the top 100, leaping from nowhere to #7? But then, in 1983, the SA market went flat, and books like FF #1 , AF #15, and JIM #83 actually went down in price over the next four years! But Silver Age books have returned with a vengeance, with radical increases in demand/price in the last several years. Do you see the lesson here? A period of growth lasting 4-5 years, followed by a similar cooling period, then resumed growth. How many of us wish we had bought AF #15 while it was "cold" in 1983-1987? I feel the message is clear... don't miss out on '70's keys!

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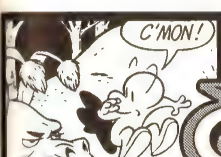
Back Issues

It's hard to say exactly what is selling strongest in the world of back issues. Due to last month's Grand Opening



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celebration, all titles sold well. That again the prices were so low that a person would have to be dead not to have taken note and advantage of them. Speaking of the move, our regular customers are very happy with the new location. Better yet, our new location is drawing many individuals who are new to comics.

Dark Horse - The Aliens titles continue to be the strength of this line, although interest in back issues is growing from customers who have noted the upcoming movies from Dark Horse titles. Madman has been very slow to take off, even after all the hype in the comics press.

DC - Anticipation for Zero Hour is high. The pre-reserves on both the mini-series and the crossovers has been surprisingly high considering how unpopular these large crossovers have become in recent months. The first issue of the Superman/Doomsday: Hunter prey sold very well; though it may be too early to gauge, part two seems to have lost some momentum. Readers of the Batman titles seem to be "fed up" with the dragging story line. However, DC seems to produce loyalty and they are all anticipating the return of the real Batman. Interest in the Vertigo line continues to be both consistent and strong.

Defiant - Sales of all titles remain steady. Very little back issue movement.

Image - The much anticipated tenure of S. Platt on Prophet has fallen flat here. Although we regularly get calls for the Platt cover variation of issue #4, sales on #5 have not exceeded regular sales of this title. Fads will not sell books. Good, strong, consistent art and story lines will. Gen 13 continues to be the fastest moving of the Image titles. Also of note is a recent resurgence of interest in the early Spawn issues.

Malibu - Of the Bravura titles, Breed and Power & Glory are the most sought after. We can't keep the #1's in stock for any length of time. Ultraverse sales remain steady with Mantra still the most popular girl/boy on the block. The early issues of Mantra and Prime move the best out of the back issues. Everyone who has checked out the Firearm #0 video comic have remarked that it was definitely better than the movies from the "big" comics company.

Marvel - In the past few months there has been a decided increase in sales of Conan Saga, both new issues and back stock. The new Conan the Adventurer book flew off the rack; it was sold out in the first week. The interest in this title was fueled not by the enhanced cover but the animated series. Also of note is that most of the new customers for these titles are adults, not children. There was a negative reaction here to the addition of the posters in several Marvel issues. It seems to be a part of the prevalent notion that you need to buy one copy to read and one to keep. Breaking customers of this notion is proving very difficult. The fever for Beavis & Butthead has died out. Overexposure!!! We feel Marvel seems to over-use characters until even the loyal can take no more. The latest character to suffer seems to be Venom, as each successive mini-series has sold less and less here.

Valiant - Pre-reserves on the Chaos Effect are high. Valiant Readers are really looking forward to this massive story line. Everyone is reserving all parts, even though you don't need to read every Valiant book to understand the story. Customers are still making guesses as to who the Visitor will turn out to be. Back issues are moving in direct relation to the current guess. As we indicated in our last column, Solar #6 & 7 are indeed in demand here by the loyal X-O Manowar fan. As someone from this store predicted during the Valiant conference call, these issues indicate the source of Arie's new Armor. Bloodshot Yearbook was a great read; the story by Kevin VanHook was exceptional. However, many of our customers were disappointed with the art on this issue. One asked if it was an Image book mistakenly labeled as a Valiant. We are all hoping that this does not become a trend with the Valiant line. Customers are now queuing up to register for a free Gold book each week.

Comments

After reading many of the pessimistic views of other Overstreet Advisors in the most recent issues of OCBM, we feel that a counter point needs to be made. If we refuse to inject a large dose of customer service and ethics into our market, and instead sit back and do nothing, then we deserve for the big bad comics company to put us out of business. Growth and change are a necessary part of any life, and if we refuse to make this change then we will, like the dinosaur, become extinct. If the Direct Market wants to grow and be run by professional retail standards, it can and will make it.

We in the direct market must weigh all factors closely and keep in mind the old adage of not cutting off the nose to spite the face. We can fight, we can grow, we can change, or we can die. End of pontification.

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Mick's Soapbox

I have been selling quite a bit at conventions and it appears that the most popular stuff at conventions is high grade Silver Age Marvel. If it's not a key, though, it's definitely tough to get a premium for it. I was able to sell much of it at right around guide. I think people tend to think of the Price Guide as "the gospel".

They don't seem to realize that their purchases are what ultimately contribute to the Guide prices which simply reflect a moving average of the "going rate". With this said, I find many coming to the realization that 95% of Marvels after 1964 can be found in high grade with not too much difficulty. The other 5% consists of non-mainstream titles in the Western or Romance genres; and they are quite difficult to find. Even Marvel war is easier to find. Not so for DC war. I was finally able to complete a run of high grade Our Army at War from #112 up to about #140. It was like pulling teeth… hen's teeth even (as Steve Gentner might say). We'll, how about some pricing.

Purchases

Mystery in Space #35 VF $120, #36 VF/NM $120, #55 VF $140; Flash #62 FN/VF $400, #95 VF/NM $470; Our Army at War #113-116, 118 all VF+ and above $120 each, #121, 122 VF/NM $85 each, #128 VF+ $225; GI Combat #83 FN/VF, #94 VF $32, #95 VF+ $32, #100 NM $30, #105-107, 112, 115-120 all NM $30 each; Captain America Sentinels of Liberty badge VF $700.

DC Sales

Action #102 VF- $210, #143 NM $350; Adventure #127 VF $245; All American Men of War #6 VF $160, #18 NM- $140, #35 VG $20, #40 VF $87, #109 VF+ $12; All Flash #29 VF $225; All Star #55 VF- $420; Batman Annual #2 VF $130; Brave & The Bold #34 VF- $865, #39 NM $130, #41 NM $90, #44 FN/VF $175, #71 VF $13, #79 VF+ $19; Capt. Storm #15 NM $9, #16 NM $9; Detective #315, 316, 319, 325, 326 avg. grade VF+ $100 for the set; 80 Page Giant #1 VF+ $300; Flash #129 NM- $375, #139 NM $180, #160 NM- $70; GI Combat #34, 38, 39, 40, 42 avg. grade VF+ $200 for the set; Green Lantern #40 NM $365; Hawkman #2 VF $85, #5 VF+ $50, #17 NM- $18; JLA #21 NM $500, #29 VF+ $60, #30 VF+ $60, #33 NM- $19, #37 NM- $40; Mystery in Space #3 VF+ $650, #4 NM- $650, #75 VF+ $150, #88 NM- $160, #89 VF $90; Our Army at War #6 NM- $217, #41 VF+ $92, #155 NM $110; Our Fighting Forces #1 VF/NM $680; Sea Devils #32 NM $22; Showcase #55 NM Stolen; Strange Adventures #36 NM $360; Strange Adventures #85 VF $120; World's Finest #128 VF+ $28, #130 VF+ $28.

Marvel Sales

Amazing Spidey #1 reprint & record set VF $180, #33 VF- $25, #51 NM $80, #52 NM- $36, #53 VF/NM $33, #83 NM $27, #97 NM $60, #98 NM $60; Captain America #58 NM $950, #111 VF- $20; Daredevil #16 VF $47, #17 VF $47, #43 VF $8; Fantastic Four #100 VF+ $56, Annual #5 VF+ $65; Journey into Mystery #115 VF+ $45; Sub-Mariner #35 NM $20; Tales of Suspense #60 VF+ $72; Tales To Astonish #50 VF+ $40; Thor #126 VF+ $81; X-Men #57 NM $40, #58 VF/NM $35.

Esoteric Sales

Avengers #1 NM- $135; Captain Marvel #60 VF+ $95; Dell Giant Lady and the Tramp NM- $120; Man From Uncle #3 VF- 20, #16 VF/NM $5.

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I'm writing this month's report while taking the train to Toronto to view a collection of Silver Age comics. I'll let you know the results in a few paragraphs.

Back issue sales are way up,

especially in mail order. I attribute some of this to the fact that a lot of collectors may have given up on much of the titles, new and old, that comprise the crowded marketplace today… deciding they would rather spend their money by going back to basics. More and more people have, of necessity, continued to be extremely selective in their buying habits and recognize that much of the new stuff is mere fluff.

Silver & Early Bronze Age Sales

The fastest selling items are the DC war books. About sixty issues of G. I. Combat, numbered between #100 and #200, in a variety of conditions quickly disappeared at above guide with half in NM going for double guide. Some examples: #132 VF+ $8, #155 VF/NM $5, many NM copies $6 each. Very hot! The same for Our Army at War… almost a hundred issues between #143 and #301 flying out the door: #144 & 145 FN/VF $15 each, #204 FN/NM $7, many NM copies between #200 & #300 at $4 each.

Superhero sales include Rip Hunter #7 FN $3; JLA #5 FN $80; Blackhawk #164 (origin) FN+ $11; Amazing Spider-Man #49 VF+ $60; Marvel Super Heroes #1 VF/NM $50; B&B #31 VF+ $20; Showcase #25 GD/VG $40, #26 FN/VF $125, #3 GD $7; and oodles of early Iron Man sales such as #22 VF+ $22, #23 NM $27, #24 FN/VF $18, #

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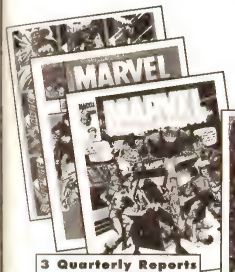

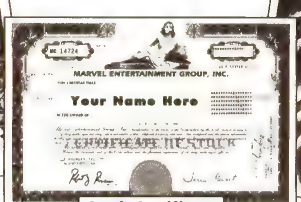

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VF+ $22, #27 NM $27, #38 NM $22, #43 NM $27, #48 NM $20, #49 VF+ $15, #50 NM $18, #56 NM $27, #65 NM $14, #73 & 75 NM $9 each, Annuals #1-4 $45. Incidentally, while all the war comics and the Iron Men were from my personal collection ("the quality goes in before the initials go on"), it pained me less to sell the Iron Men than it did some of those great issues by Kanigher/Kubert/Heath et al. A lot of great stories, now being enjoyed by others, I'm happy to say.

Bronze Age Sales

Spectacular Spider-Man #1 $50; Star Trek (DC 1984) #9 at $10, #12 at $9, and Who's Who in Star Trek #1 at $12 (still a tough book to find in grade, I think.). This marks the last of my personal collection of 1984 DC Star Trek; all 59 MT issues selling over the last few months at double guide.

Modern Age Sales

Moon Knight #56 an easy sell at $10; Daredevil #320… two copies at $15 each; multiple sales of Dark Horse Comics #8, 9, 10 at $15, $10, and $5 respectively; Beavis and Butthead #1 $5; Azrael mini $65 a set; Shadow of the Bat #3 $5; Hellblazer #1 $30; Batman #426 for $15; #427 and 428 $12 each; The Death of Superman continues to sell on a regular basis here. All Doomsday issues (Man of Steel) #19, Adventures #497, Superman #74, etc.) $10 each; #75 bagged deluxe - three copies at $30 each; and JLA #69 first print for $20. Amazing Spider-Man #300 VF+ $55, #301 VF #12; Sandman #8 (a scorcher) - three copies sold within two weeks at $45 each, #18 to #24 $15 each, #4 $35.

Most unusual request of the month:

A collector offered me $10 to track down a copy of Transformers: Generation 2 #1 with barn door cover. I did, but he was right - it was difficult to locate, as it took me several days and calls to find a copy. He was extremely pleased, though, to say the least.

Strictly Through The Mail Sales

Several copies of Batman: A Word to the Wise one-shot, apparently sold and distributed only in Canada (someone correct me if I'm wrong) in 1992. This full-sized comic was definitely not a giveaway and most of the copies we acquired went fast at $15 each. A nice looking book with art by the classic Swanderson team.

Well, I'm heading back home. The majestic spires of London beckon on the horizon, as a solitary loon cries in the distance… or something like that.

The collection was a very refreshing sight to these superhero-saturated eyes; boxes of Dell, Gold Key, Archie, ACG, Charlton, Disney, Classics. Four-Color, and, yes, even a smattering of Marvel/Atlas and DC/NPP. Approximately 3,000 books ranging from GD to VF with the majority being well- read "average" copies that I expect will sell quickly when reasonably priced. It'll be fun going through them.

Behind Closed Doors

Since my recent discovery that Silver and Bronze Age back issues account for almost one third of my profits, it only made sense that they deserve one third of my time, as well. As a result, I've closed the shop (although I'm still there behind closed doors) two days a week in order to concentrate my efforts on "old stuff and no fluff". So far, it's been working out very well, especially since I consider this "work" to be a very relaxing and healthy change of pace from the constant retail "grind".

Jack Kirby

Allow me my personal comment regarding Jack Kirby. I've been reading and collecting for over thirty years, and while I don't remember the very first comic I ever saw (I actually saw a huge pile of them all at once), I know that some of them were drawn by Jack. I've enjoyed following his career month after month and year after year ever since. Others have already listed his many accomplishments; I'll just mention that it was a pleasure and a thrill to watch his work evolve over time and yet remain distinctively his. I'm always grateful to find reprints of his earlier creativity from "before my time". Thanks, Jack.

Post Script

Cable was first drawn by Rob Liefeld in Hawk and the Dove #1. In answer to all those phone calls - yes, it's true! Just check out page 7, panels 6 and 7.

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Intro

Hello again! Overall it's been a pretty good couple of months for us down here in South Florida. The market seems to be pretty healthy with just about every genre and age of comic selling well. We just got the new Annual Overstreet in, and it looks great! The one bone we have to pick is in the new price spreads between GD and NM. It brings up a problem, because while the average comic from the late sixties to the present is hard to sell in lower grades, early and key Golden Age and Silver Age books are not. Since the high grade prices of these book have gone beyond the reach of most collectors, we have found that the demand for the lower grades has actually increased. The supply however has not, and to the bigger spreads just makes it tougher for us to buy this merchandise to have for our customers. If someone came in and offered us a GD Daredevil #1 and we said we would give him $70 for it (our normal buying percentage), most likely they would laugh at us and leave. Since we now have to pay higher and higher amounts for these books, it makes it difficult for us to sell them at the new prices. Now on to the report.

Golden Age

This part of the market has been quite active for us. Aside from the superhero stuff which is always hot, we have noticed increased sales of photo cover westerns, classics, and all the horror and sci-fi comics from the fifties. Certain artists from this time period are also being asked for again. Wally Wood, L. B. Cole, Al Williamson, and Frank Frazetta are some examples. 1930's comics are near-impossible to find and always fly when we have them in stock. Here are a few sales. Superman #1 GD- $6,800; World's Fair 1939 VG- $2,800; Mystic #1 (2nd series) NM $900; Captain America #56 and 68 FN $700 for the pair.

Silver Age

Wow, just about everything pre-1970 is selling! The Marvel stuff is still leading the field with early Amazing Spider-Mans being the most requested. The only ones that are fairly slow are later Tales of Suspense, Tales to Astonish, Strange Tales, and Avengers after #20. For DC, the most asked for title is Flash, which has overtaken the Batman and Superman titles in demand here. With the unfortunate passing of Jack Kirby, his early 70's DC titles like New Gods, Mister Miracle, Demon, and Kamandi are in very strong demand. TV-related comics and war comics have slowed a tad but still move okay. Sales include: X-Men #1 GD/VG $400, #2 FN+ $350; Showcase #24 FN $450; a beautiful VF/NM run of Amazing Spider-Man #2-49 $9,500; X-Men #94 VF $250; Amazing Spider-Man #14 VF $800, #14 GD $130; Solar #1 NM $300; Silver Surfer #4 VF/NM $250, Hulk #3 FN- $300, Showcase #57 VG $45; Conan #2 VF $80; Journey Into Mystery #83 VG $600; and Fantastic Four #5 VG $300.

Newer Stuff

Marvel: By far the hottest recent Marvel books are the "Marvels" mini-series. Featuring outstanding artwork and the best story Marvel has had in years, it caught on immediately with the fans and the first two issues are selling well at $12 each. Of course all the Mutant titles are still big sellers, but some of the cosmic hero books like Warlock and Silver Surfer have slowed.

DC: Their two big movers recently are Green Lantern (which is still very hot) and the Superman/Doomsday rematch. This just came in so we haven't gotten any reaction to it yet, but sales so far have been very strong. The other Superman titles have slowed, but this may be the boost they need. Batman comics have gone into a slump after a couple years of strong sales. The rest of the DC line is still selling at its regular moderate level.

Independents: Image titles are doing very well, with the alternate S. Platt cover version of Prophet #4 being very hot. It is selling extremely well at $12. Spawn leads the way in back issue sales, with #1-10 moving very quickly. Valiant, Malibu, Continuity titles are very slow as are Defiant books. The only other independents of note are Harris' Vampirella, and back issues of Anne Rice titles like Vampire Lestat. That's about it for now. See you next time.

RICH CONLEY
JAMES KEENE
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749 Barchester
San Antonio, TX 78216
(210) 341-5567

Golden Age Material

Demand for pre-1950's comics continues to grow even though prices reach loftier heights. Much different than the "typical" Silver Age collector, the Golden Age collector is less concerned with completing runs (or course, one would have to spend years trying to complete any significant run of a Golden Age title). Further, the quest for high grade issues is less intense, although this does not imply that high grade books don't sell more quickly than their lower grade counter-parts. Acquisitions: They have been lean, but we have picked up a couple of early Superman #6, 7, 9, and 25; Batman #10, 1[illegible] 23, 25, and 37; All-Star #24, 35, and 42; Captain America #3; Adventure #74; Flash #21 & 48; and Green Lantern #8. As of this writing we only have four of these left! The others sold within two weeks of acquisition. NOTE: Sale prices of the above issues as well as those realized on other Golden Age material would not set any records. However, all of these books sold at prices right at guide, without needing special discounting or "deals."

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Silver Age Material

The Silver Age continues to shine! While Marvel sells better quantity-wise (and, generally higher price-wise), DC's and Gold Key's are very strong. High grade (NM) is the goal, with the recent changes to the Guide that display the widening of the price ranges between grades. With the way the quest for NM books continues to grow, it may be necessary to publish Guide prices only to VF, leaving near-flawless material open for serious bidders only! The nice thing about Silver Age material is that it can still be obtained in reasonable fashion (quantity, condition, and price). Since last month we have acquired: Amazing Fantasy #15 VG+; Hulk #1-6 (with multiples); Fantastic Four #5-50; Avengers #1-11; Adventure #247, 256, 267, 300-340; Batman #140-200; Superman #145-190; a spotty run of low-grade Showcase issues (#16-48); Brave & Bold #28-45; and a nice set of Gold Key Turoks, Magnus, Solar, and Four Color Western. Additionally, we purchased (third-hand) several sets of Marvels from the last Sotheby's auction: Strange Tales; Journey into Mystery; and Tales of Suspense. Some representative Silver sales are: Amazing Fantasy #15 VF+ $2,800; Hulk #1 PR $450, #1 GD/VG $800, #2 VG $300; Avengers #4 FN $350; Showcase #16 FN-$150; X-Men #2 FN+ $425; Brave & Bold #34 VG+ $250; and Fantastic Four #48 FN/VF $325.

Bronze Age Material

Things are improving relative to demand for certain books. We've seen a solid resurgence in interest for '70's horror titles, such as Tomb of Dracula, Werewolf by Night, and Fear (with Morbius). In addition, the big keys (X-Men #94 & Giant Size #1, Amazing Spider-Man #129, and Hulk #180-182) are much easier to sell than acquire. There remain a large number of slow moving, "common" issues, but we're encouraged by the strengthening in demand for '70's books.

Modern Age Material

For now, the days of "hot publishers" are long gone! Harris has a hit with Vampirella (and Vengeance of), but Cain and Harsh Realms have flopped here. Lady Death has been a real scorcher for Chaos, but Evil Ernie is ho-hum. Marvels and Man Without Fear are winners for Marvel, but we could name a hundred other titles that are nothing more than solid entertainment. Breed is another big hit for Malibu, but the other Bravura titles are slow. And, the list could go on and on and on…

Gimmicks (special covers, inserted cards, bagged premiums, etc.) are meeting with collector-apathy. For the first time in years, we're experiencing greater sales volumes of some title with their enhancement-free versions than their premium counterparts. Along with this trend is ever-decreasing demand for "special" books. The Gold, Platinum, Mail-away issues can be officially declared "dead." To prove the point, we brought a collection of 200 different promo books to a recent show and asked for offers on the books (we would accept individual as well as batch offers). Only six books received any offers: Venom Gold $15; Platinum Spider-Man $125; Strangers Hologram $12; Death: High Cost of Living Platinum $15; Spawn: Capital Collection $75; and Dracula: Vlad the Impaler Red Foil Edition $20. No offers were extended for such books as Harbinger #0; Adventures of Superman #500 Platinum; Batman #492 Platinum; Unity #1 Platinum; or Gold Wildc.A.T.S.

Recent books having seen major price increases in our area include Green Lantern #48 $6, #50 $5; Lady Death #1 $12, Gen 13 #1 $5; Batman/Spawn: War Devil $7; Beavis & Butthead #1 $5; Marvels #2 $12.

Many issues that had seen speculator-driven price increases in the past year or two only sell at significantly lower-than-Guide prices. Here's what we've had to do to move some of these puppies: Youngblood #1 $3; Harbinger #1 $55; Magnus #12 $40; Solar #10 $30; X-Force #1 $1; New Warriors #1 $9; Ghost Rider #5 $8; Batman #492 $4.

We look forward to an exciting summer of shows and new releases.

RANDAL TUSHA
DAVID WOHLERS
Silver & Gold Comics Treasures
1230 S. Gilbert Rd. Ste G-12
Mesa, AZ 85204
(602) 545-1772

Here's what's hot here…

Rising Stars #1

Robin #7: This is the final part of Knightquest. It also begins the storyline where Bruce Wayne is fighting against the new Batman. As the story continues to unfold, this issue should continue to rise in value. We currently sell it at $3.

Rising Stars #2

Force Works #1: Despite the high cover price on this book, it has sold very well. It was highly anticipated by collectors even before they were aware of its pop-up cover. We have a copy by our register that we use to show people how it works. Almost everyone thinks it is cool.

Rising Stars #3

Wolverine #76-82: It just seems like Wolverine is always getting hotter. When people heard that he was losing his claws, everyone thought the story wouldn't be any good. We even had a few people cancel their subscriptions. However, the stories have been top-notch and now those same people are scrambling to get the issues from #76 to 82. We can't keep those books in stock even at $2 to $2.50 each.

Rising Stars #4

Basketball cards: Maybe it's just because our Phoenix Suns are in the play-offs again, but all I know is that anything basketball is selling very well here. I highly recommend that comic stores carry some sports cards. Even though the profit margin is lower than on comics, the volume can be much greater.

Rising Stars #5

Old Disney & Harvey Comics: For the longest time these were just dead in our store. Now the older issues of Mickey Mouse, Donald Duck, Casper, Wendy, Baby Huey, etc., are really heating up. It does seem that the people buying these issues are not kids. Most are in their 40's or older and want something to remember their childhood.

Now that you know what's hot, let's talk about what's cold in these parts:

Broken Tombstones #1

Daredevil the Comic Without Heat: This series went so hot and then so cold so quickly I heard Daredevil got whiplash. Even the older issues of Daredevil have gone just icy cold here. That's really too bad; I think Daredevil is a good story.

Broken Tombstones #2

Gold Edition Comics: Any comic that has a gold, silver, platinum, etc. edition that is limited to 25,000 or less is just dead here. We are only able to sell these issues at 1/4 of the Guide price. We almost throw a party each time one of these sells.

Broken Tombstones #3

Milestone Comics: These books are as dead as their new title Xombi. Not even the DC crossover will be able to revive Milestone's rotting corpse around here.

Broken Tombstones #4

Clive Barker's Razorline Comics: As sales of those issues seem to dictate, Clive Barker should just stick to writing horror comics which he is quite good at. All these titles were canceled very recently.

Broken Tombstones #5

WildC.A.T.S. Trilogy: Even though the regular series is just blistering hot, the trilogy doesn't sell at all in our store.

There were a few items we also felt deserved some attention but they don't quite fit in as a Rising Star or a Broken Tombstone. Therefore we have some new classifications.

Coolness Alert!

Firearm #0: This combination video and comic book is just plain awesome. Buy it, watch it, read it. It's great.

What's Up?

Ultraverse: These books aren't exactly dead, but these have really slowed down. I feel it might be due to the poor choice of coloring for all the covers which makes them less likely to be picked up by a collector who doesn't currently subscribe to them. I sure hope these comics make a comeback, because they are actually good.

Mega Hot, Wow!

The Crow: Pretty much anything even remotely related to this comic and movie is hot. Brandon Lee was excellent in his final performance. We can't keep these in stock. The comics easily sell for two to three times Guide.

Thanks for reading.

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Marvel

If you are going to kill the remaining Fantastic Four (three?) then get it over with! I never thought they would have crossovers with Namor to boost sales. As soon as Marvel allows its copyright on Reed Richards and Doc Doom to expire, I'll believe they're dead.

Uncle Scrooge

Simply the best "Funny Animal" comic going. Don Rosa's current storyline is a must for all comic fans.

Pssst, DC!

You're wasting a lot of paper with all this Batman/X stuff. Enjoy the sales now and after Bruce Wayne returns full time, we'll enjoy the books.

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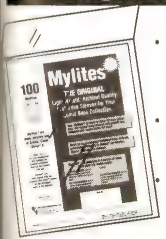

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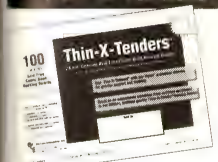

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Buying suggestion
The Maxx. It's a good book and an upcoming series on MTV.

Seek Them Out
There are a lot of small companies out there that might not be around in six months. Seek them out. Look for that diamond in the rough. Buy a lesser known comic because it looks interesting. Save a few of these companies. Quality is rare these days in comic books.

DC Back Issues
What's hot? It's Wonder Woman, Hot Wheels, any war comic, Jerry Lewis, Bob Hope, Doom Patrol, and 100-pagers.

Marvel Back Issues
What's hot? Spider-Man, Spider-Man, Spider-Man!

Recent Sales
Star Trek (Gold Key) #1 GD $50; Conan #1 NM $170; Amazing Spider-Man #102 FN $30; My Greatest Advent. #80 FN $60; Fantastic Four #100 VG $20.

Well, there's a time to "Rap" and a time to "Wrap it up." Remember to pay attention to condition, and buy what you like. Hope you enjoy your books!

DAN FOGEL
JIM PITTS
RICK CALCU
Comic Detectives
P O Box 11991
Berkeley, CA 94712
(510) 526-5329

'Allo, 'allo, Overstreet urchins! And a big "Wot's all this, then?" from the Comic Detectives!

Golden Age
Still a darn slow area here. However, we did sell a Boy Commandos #9 in VG for an over-guide $60.

Silver Age
A VG Uncanny X-Men #10 sold for the un-uncanny Guide price of $45, while a FN Fantastic Four #49 sold for an over-Guide $60 American.

Modern Age
A pair of third series Silver Surfers, #'s 37 and 48, each in MT, went for the slightly over Guide prices of $5 and $2 respectively, while a NM #19 sold slightly under Guide at $3. A Sandman #38 in MT sold for a strict Guide $3. A pair of the scarcest Captain Atoms, #'s 55 and 56, sold to complete a collector's run for a low but Guide price of $2 for both, proving that the "War of the Gods" was only a light slap on the wrist! And finally, a run of the Marvel series of Mighty Mouse, #'s 1-7, 9 & 10, sold for the un-mighty but Guide price of $9 the (almost) set.

See y'all next month, True believers (and you heretics, too)!

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Inventory Control
Hi everybody. I read Greg Pharis' remark about books missing from his orders through the mail. On behalf of all the mail order dealers, I would like to answer this. In most cases the basic problem is simply inventory control. No dealer with thousands (sometimes more) of books to track does it flawlessly. There are occasions when I file books incorrectly and times when I forget to delete books from inventory after they are ordered.

Inventory control problems also occur at conventions. Some books get stolen while others are misfiled by customers after inspection. Actually, the overall percentage of books that turn up missing is quite low, but it does happen sometimes. To help ameliorate the problem, I always put my new books in a catalog first and never take them to a convention until all my mail order customers have seen the new list.

The bottom line here is that I don't think the vast majority of dealers purposefully sell books out from under customers. It is almost always a case of simple inventory error. And, heck... even store owners can make inventory errors on occasion. Ye Editor has suggested that I invite both mail order dealers and collectors to send in their comments on this subject for future publication, and so I do.

Golden Age
Sells very well and is extremely difficult to get.

Pre-Code Horror
My number one seller and favorite group of comics (and fans). Fans of these books really enjoy the stories and art. These books somehow create a special camaraderie among collectors of them. Recent sales: Black Magic #27 VG+ $75; Strange Fantasy #9 VG/FN $65; Marvel Tales #114 VG/FN $37; Weird Tales of the Future #2 FR $53; Witchcraft #5 VF $150.

Silver Age
Based on my last catalog, I noticed that Marvel sales are slipping while DC seems to be the most popular, although interest in Daredevil continues to increase. Because the newer issues are popular again, many people are discovering the great Miller Daredevils from the '80's as well as the Silver Daredevils. Recent sales: Adventure #256 PR $8; Superman #105 VF $120; Strange Adventures #79 VF/NM $60; Amazing Spider-Man #19 FN/VF $100; Avengers #1 FN- $450; X-Men #25 VF/NM $55; Detective #169 (cover loose) $8.

'70's Books
Many of these books from the seventies are catching on. I hear many collectors saying they are recapturing their childhoods with these books. Makes me feel kinda old. Till next issue...

JOE FIELD
Flying Colors Comics
2980 Treat Blvd.
Oak Grove Plaza
Concord, CA 94518
(510) 825-5410

Since my last report, Wonder Con has come and gone, with nearly 8,000 attendees having had a terrific time. My informal survey of the dealers at Wonder Con showed the following: (1) the back issue market is very healthy, particularly with Silver Age titles and recently under-ordered Image titles like Gen 13 and Kindred; (2) the original art market is booming as more collectors appreciate the true art-worthiness of this hobby; and (3) the market for action figures and superhero toys appears to be very strong. Now on with the show...

Golden Age
We recently picked up a small collection of Golden Age comics, including some DC hero titles like Batman, Superman, and Action Comics. Also included were several westerns, some crime comics, a couple of EC's and a bunch of Dell Disney books. The average grade was VG. We immediately sold several of the westerns... Kid Colt 37 PR $6; Western Fighters V2 #6 FN $10; Wild Western #9 GD $5. More to report next time.

Silver Age
Sales are on the upswing. Collectors seem to be going back to the books that give 'em that nostalgic rush of youth. The key titles are still the main movers, but with nearly every title being someone's favorite, we've seen action in many areas. Sales: Amazing Spidey #97 VF $45, #98 FN $32, #101 VF $85; Avengers #51 VF $13; Batman #204 & 206 NM $10 each; Daredevil #1 GD $175; Fantastic Four #48 VG $125; Silver Surfer #1 FN $105, #4 VG $65; Tales to Astonish #93 VG $15.75; and Thor #193 FN $14.

Modern Age
What a franchise the X-Men are! Not only are the new issues continuing their great run of popularity, but the more people who jump on this mutant bandwagon, the more action there is with recent X back-issues. Current market prices are about 20% above last Overstreet for all X-Men and Wolverine issues, 15% for Uncanny and 10% for X-Force and X-Factor. Sales on X-Men Adventures have stalled somewhat, though. Other recent back-issues with a strong showing include Catwoman, all Star Wars titles from Dark Horse, Madman, Crow, and Amazing Spider-Man.

As for new issues, among our top sellers in-store are Spawn/Batman, X-Men, WildC.A.T.S., Gen 13, Uncanny X-Men, Wolverine, Incredible Hulk, the Superman titles, Prophet, Amazing Spider-Man, Bone, Sin City, Hellboy and Danger Unlimited. DC's Elseworlds annuals have sold very well, too. Malibu's Ultraverse and Bravura lines, as well as the Valiant line continue to be solid here, predictable mid-line sellers. Marvel's recent Spider-Man titles packaged with promo "cels" from the forthcoming animated series sold above normal numbers by nearly 20%.

In a different sales tier altogether, but surprising nonetheless, are titles such as Shi, Lady Death, and Vampirella. Although these titles sell only about 10% of what a new X-Men does, they are still good sellers, and positive word-of-mouth has a loyal group of fans looking for these books.

Market Notes
It really helps sales when everyone on staff anxiously awaits and then loves a new title, and that's the particular case with all the Legend titles from Dark Horse. Madman Comics, Sin City, Danger Unlimited and Hellboy are all designated "New & Cool" books at Flying Colors. I don't believe it's just coincidence that in a reader's market, Dark Horse Comics are selling very steadily. Good solid stories, excellent art, no gimmicks... I hope other publishers take note of what Dark Horse is doing. Way to go, DH! Once again, imitation is trying to be the sincerest form of flattery. Have you noticed how publishers of all sizes seem to be trying to replicate the Image look in art and style?

New comics are still dominating sales by a ratio of almost 4:1. This is no longer just a trend, but probably the way things are going to be from now on in this reader's market. This could lead to some back-issue bargains.

coming next:

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CHAPEL ™

#13 on sale in August, featuring

WILDCATS ™

#14 on sale in September, goes into

1963 ™

#15 on sale in November, features

THE OTHERS ™

#16 on sale in December, guest-starring

SUPREME ™

#17 on sale in January, at last,

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Remember, fans, summer is officially comic book season, so don't forget these important tips: 1) take the Overstreet Comic Book Monthly with you when you go on vacation. 2) remember that even during the summer, comics don't have to be hot to be cool; and 3) keep those four colors flyin'!

JERRY RINGI
GEORGE PESQUERA
Amazing Fantasy
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Newport News, VA 23602
(804) 877-6030

It has been a rather crazy time for comics as two of the hottest comics were independents. Vengeance of Vampirella #1 and #2 left our stores at warp speed 9.56. Lady Death #1, with that super cool cover, never looked back as they left the store. Image's Gen 13 was a surprise hit and can't be found in our area and prices for this book are climbing steadily and will break gravity shortly on its trip to the stratosphere.

DC - Superman/Doomsday #1 sold out quickly and #2 is also moving well. Speaking of issues #2 it was a great story and finally we were told the origin of Doomsday and it was quite a surprise. I know that I was left wishing I had issue #3 in my hand and didn't have to wait. In the Batman titles the big long awaited climax with Jean Paul is taking place and is bringing renewed interest by the fans. DC has really produced some great Elseworld stories in this years annuals. The concept is great and it brings back the old 1960's imaginary stories that were so popular. Superboy issues have sold well. Steel is moving slowly for us. Green Lantern books continues to sell steadily for us. Zero Hour Crisis in Time storyline is beginning to pick up in interest but we are very careful in our ordering especially those titles that are not directly related to the main story.

Image - Where is Spawn? The last issue #18 was published months ago and Spawn #23 was solicited for July. Where are issues 19, 20, 21, and 22? Overall Image has improved the on time shipping of some titles. Good job for now, keep on improving. Gen 13, as we said before it's a big hit and we keep selling out of each issue. Kindred is another titles that is selling well for us. Oh, no! Wetworks is due out in July, fantastic—do they mean July 1994?

Marvel - Marvel has continued to show retailers how much they think of us by finally making their Wal-Mart sets of Marvels, Gambit, etc. available to us. We purchased sets and charged our loyal customers cover price (even though we had other copies priced at guide prices) and explained to them how it came to pass. Captain America titles have continued to sell well as does Fantastic Four. Daredevil sale have slowed down in recent months. Beavis & Butthead continues to sell well fur us especially at our Chesapeake store. All Punisher titles have dropped to almost nothing. Still the best selling titles is X-Men and Uncanny X-Men. In fact X you might say is Gold.

Ultraverse - Sales are continuing to drop each week and our ordering also drops each month. Hard to understand since some of the stories are pretty good—go figure.

Acquisitions

A NM copy of Fantastic Four #48 with super white pages and a VF FF #49 and a VF++ #50. We sold them in five minutes to a customer who was walking by our table at the Patrick Henry Mall show. Well, that's it for this month from Virginia.

WILLIAM H. FEIST III
SHIRLEY A. FEIST
Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1694

Hey, Hey! It's Book Trader Bill saying, "Sheesh! Has a month gone by already?"

Current Age

The feelings of our customers here, overall, are still mixed. I can't say that there is any one or two items that people are particularly excited about. It's as if they feel, "Ho hum. Business as usual. Same-o, same-o." None of the projects being touted by the various publishers as hot for this Summer has raised anyone's temperature more than a degree or two.

DC Comics - Superman/Doomsday: Hunter/Prey continues to sell well, as issue #2 just came out last week (as of this writing). Also, the Elseworlds Annuals - particularly the Batman and Superman related annuals continue to sell well. Oddly enough, however, I have had very little reaction to the Batman/Punisher: Lake of Fire crossover. I suspect this is due to reader apathy about Jean Paul Valley as the Azrael/Batman. Also I have received a very apathetic response to Zero Hour (although Shirley and I are personally excited about it).

Dark Horse Comics - Star Wars: Droids turned about to be a serious disappointment here. About 20 to 25% of my Star Wars readers rejected this new series, complaining about either the art or that the story was too "cute". Star Wars readers here apparently don't want "cute", they want hard-hitting action. At least in this area, the average Star wars fan is an older reader in the 18 to 30 years old range. The under 18, for whom this particular story (see issue #1) appears to have been written for, generally doesn't read this title. Bubble Crisis; Grand Mal, however, continues to be a pleasant surprise as it grows slowly buy surely.

Marvel Comics - I have two things to say about Marvel this month. First, I notice that the big Summer X-crossover is a story in which mutantkind should be totally annihilated. Gee! What an original idea! Original (well written) story and Original (well done) art is what sells. I continue to read that comics customers don't want glitz or gimmicks. Second, my thanks to Rick Parker, artist for Beavis & Butthead. Rick responded to my comments in CBM #12 concerning labeling Beavis and Butthead for mature readers by making a picture of himself on issue #4 saying, "This is sick." Thank you, Rick, for calling me and bringing this to my attention. It's good to know someone is reading this at Marvel!

Topps, Inc. - Last month I mentioned that Minot AFB would play a small but pivotal role in the development of the story in Mars Attacks #1. I also stuck my neck out and said that, at least in this area Mars Attacks #1 would do very well. Do I know how to call 'em or what? Mars Attacks #1 sold like hot cakes around here, primarily because of the local media coverage the book received. The "attack" made the front page of the Minot Daily News (and it wasn't even a slow news day!). It also got mention on the NBC affiliate's local newscast. Never, never, never underestimate the value of good media coverage! My thanks to Dwight Zimmerman (editor) and his crew for all of their help in providing me with some badly needed additional copies in a very timely manner (they Fed-X'd them to me!) Also thanks for the interviews with the local media. They helped a lot! Finally, if you've ever wondered what Shirley and I look like, check out the letters page of Mars Attacks #2. Dwight tells me they will be publishing a reprint of the Minot Daily News article and a picture of I, Shirley and Ron (our gaming manager) there.

Valiant Comics - Last month I complimented Valiant on their advance efforts for 'The Chaos Effect' crossover coming out this Summer. I stand by that statement. However, their retailer "offer" leaves something to be desired! As a retailer I have to order 100 of any given title to get one special edition copy for my customers? How many retailers outside of the large urban centers will sell that kind of numbers? Please, think about the smaller retailers and their customers!

Cards

The Spider-Man cards apparently sold well, as I am constantly getting questions about them. Until next month… Hey, Hey! It's Book Trader Bill hoping all of you are having a wonderful and prosperous Summer.

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New Warriors 7, 14 (Bagley art)
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Stormwatch 0, 1, 3-6
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1. Minimum order is $15 2. Payment by Check, MO, Visa, MC 3. Check & MO customers may call in and reserve books for 7 days. 4. Shipment by UPS unless otherwise requested. 4. Shipping is $4.25. AK, PR, HI, Guam, APO & FPO's are $4.75. Canada is $5.95 (Sent air). Other foreign $9.50 surface. 5. COD charge plus shipping is 8.75. COD's are cash only and only avail. within Cont. U.S. 6. VA residents please include 4.5% sales tax.

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ✣ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

To calculate the VG and VF price, see below:

Calculating the VG and VF Price:

To calculate the VG price, ad the Good price to the Fine price and divide the total by two.
(GD + FN) /2 = VG

To calculate the VF price, ad the Fine price to the Near Mint price and divide the total by two.
(FN + NM) /2 = VF

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)

Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

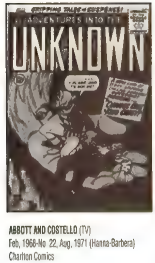
FAIR (FR) (ONE 14-5)

Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*



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Charlton Comics

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National Periodical Publ./DC Comics
1-Regerin (1988, 50¢-c) 0.50
202-220: 202-1st code approved issue 23.00 69.00 160.00
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283-Legion Of Super-Villains app. 7.10 21.00 50.00
284-Mon-El app. 7.10 21.00 50.00
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286-289: 287-14th Legion app. 3.70 11.00 26.00
290(7/62)-17th Legion app. Phantom Girl app. 3.70 11.00 26.00
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293-Origin Gamel (Superhorse) 7.10 21.00 50.00
300-(5/63) 3.60 11.00 25.00
301-303, 305-308, 310-320 1.90 6.00 13.00
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309-Legion app., Batman & Robin-c & cameo 2.10 6.40 15.00
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334-Giant (6-20); r/origin Supergirl, Legion 2.40 7.00 17.00
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361-372, 374-380: 377-Legion begins 1.00 3.00 6.00
373-Giant Supergirl (G-57); Legion-r 1.50 4.00 9.00
381-424: 411-Eclipso origin-r 1.00 2.00 5.00
425-Adams art; The Atom begins 1.20 3.00 7.00
426-436, 438, 439: 432-1st SA Toyman 0.80 1.60 4.00
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211-213, 215-220: 220-Krypto app. 23.00 69.00 162.00 + H
214-2nd app. Krypto 36.00 108.00 252.00 + H
221-246 19.00 58.00 135.00
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248-252, 254, 255: Green Arrow in all 14.00 43.00 100.00
253-Superboy/Robin first meet 20.00 60.00 140.00
256-Origin Green Arrow by Kirby 57.10 170.00 400.00
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428-1st app. Black Orchid (6-7/73) 1.50 3.00 7.50 + H
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American Comics Group
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91,96(#95 on inside),107,116-All contain Williamson-a 4.00 12.00 28.00
92-95,97-99,101-106,108-115,117-127 2.60 7.70 18.00
100 3.10 9.40 22.00
128-Williamson/Krenkel/Torres-r; last 10¢ 2.60 7.70 18.00
129-150 2.10 6.40 15.00
151-153: 153-Magic Agent app. 1.90 5.60 13.00
154-Nemesis begins (origin), ends #170 2.40 7.00 16.50
155-167, 169-174, 157-Magic Agent app. 1.90 5.40 12.50
168-Ditko-a(p) 2.80 7.70 18.00 +

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40: 32-1st code approved issue 7.90 24.00 55.00
41-50 6.40 19.00 45.00
51-70 4.30 13.00 30.00
71-93, 95-105: 95-1st monster issue (11/65) 2.10 6.40 15.00
94-Aquaman cameo 2.40 7.30 17.00
106-109-Monster-c/s by N. Adams-c/a 4.00 12.00 28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, 1994 (2.95, color, mini-series)
Marvel Comics
1-3-Characters from X-Men 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 4.00 12.00 28.00
61-80: 68, 74-Photo-c 3.10 9.00 22.00
81-91,93-96,98-100: 88-Bob Hope app 1.90 5.60 13.00
92-Superman cameo 2.40 7.30 17.00
97-Batman/Robin x-over; Joker-c/story 3.60 11.00 25.00
101, 102, 104-Neal Adams-c/a 3.00 8.60 20.00
102-Beatles app.; N. Adams-c/a 3.40 10.00 24.00
105-Superman x-over 2.00 6.00 14.00
106-111,113-116 1.00 2.50 6.00
112-Flash x-over 2.00 6.00 14.00
117-Wonder Woman x-over 1.30 3.30 8.00
118-124 1.00 2.00 5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166 Mar, 1979-No. 172, Jan, 1980
Gold Key
166-172 1.00 2.50 6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics
1 0.40 0.80 2.00
424-449, 449-Invasion 0.40 0.70 1.75
450-453, 453-Superman/Flash race 0.30 0.60 1.50
454-Lobo c/app, pre-dates Lobo #1 0.80 1.60 4.00
455-479, 461-Ryll, 461-Last $1.00-c 0.20 0.40 1.00
480-(1.75, 52 pgs.) 0.40 0.70 1.75
481-495 0.30 0.50 1.25
496-Doomsday cameo 1.00 2.50 6.00
Ann. 497-2nd printings 0.30 0.50 1.25
497-Doomsday battle issue 1.00 2.50 6.00
498, 499-Funeral for a Friend; Supergirl app. 0.60 1.20 3.00
500-2nd & 3rd printings 0.30 0.50 1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different c 0.50 1.00 2.50
501-Platinum Edition 14.00 43.00 100.00
501-(1.95)-Collector's Ed. w/die-cut c 0.40 0.80 2.00
501-(1.50)-Regular Ed. w/mini-poster, diff. c 0.30 0.60 1.50
502-513, 502-Supergirl-c/story 508-Challengers of the Unknown app.
510-Bizarro-c/b 0.30 0.60 1.50
515-(2.50)-Holo-grafix foil-c ed. 0.50 1.00 2.50
Annual 1 ('87)-Starlin-c & scripts 0.30 0.60 1.40
Annual 2 ('90)-Lobo app. 0.40 0.80 2.00
Annual 3 ('91, 2.00)-Armageddon 2001 0.40 0.80 2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story 0.50 1.00 2.50
Annual 5 ('93, 2.50)-Bloodlines Earthplague 0.50 1.00 2.50

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics
Shield app., origin The Fly; S&K c/a 50.00 150.00 355.00 + H
Williamson, S&K 29.00 88.00 206.00 + H
Origin retold 22.00 66.00 155.00 + H
S&K-c; Powell-a, Shield x-over 12.00 36.00 85.00
10-7-1st S.A. app. Black Hood, 8-1st S.A. app. Shield (also in #9) 8.00 24.00 55.00
11-13, 15-20 26-Origin Flygirl retold 5.00 14.00 32.00
Intro & origin Flygirl 6.40 19.00 45.00
30, 30-31-1st S.A. app. Comet 3.10 9.40 22.00
Black Hood, Shield, Comet app. 3.60 11.00 25.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)
Origin & 1st app. The Jaguar 16.00 49.00 115.00
3, 9-14-Last 10¢ issue 8.30 25.00 58.00
Catgirl app. 5.70 17.00 40.00
10 4.00 12.00 28.00
13-1st Catgirl, Black Hood app. 3.10 9.40 22.00

AGENT TY-FREE-ZERO
Sept, 1993 (3.95 color 52 pgs.)
Dimension Inc
Photobagged w/card & mini-poster 0.80 1.60 4.00

AGE OF THE REPTILES
Nov, 1993-No. 4, Feb, 1994 (2.50, color, limited series)
Image Comics
1-4 0.50 1.00 2.50

AKIRA
Sept, 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics
1 2.10 6.40 15.00
1-2nd printings 0.70 1.40 3.50
2 1.50 3.80 9.00
3 1.30 3.10 7.50
4 0.90 2.30 5.50
5-10, 17-Begun 3.95-c 0.70 1.40 3.50

ALBEDO
Dec, 1983-No. 14, Spring, 1988 (B&W)
Thoughts And Images
1-Yellow cover; 50 copies 6.40 19.00 45.00
0-White cover, 450 copies 5.00 15.00 35.00
0-Blue, 1st printing, 500 copies 2.20 5.40 13.00
0-Blue, 2nd printing, 1000 copies 1.30 3.30 8.00
0-3rd print 0.40 0.80 2.00
0-4th print 0.20 0.50 1.20
1-Dark red; 1st app. Usagi Yojimbo 1.60 3.80 9.75
1-Bright red 1.60 3.80 9.75
2 1.00 2.50 6.00
3-14 0.40 0.80 2.00

ALBEDO ANTHROPOMORPHICS
Feb, 1994 (2.95, color)
Antarctic Press
1 0.60 1.20 3.00

ALIEN LEGION: BINARY DEEP
1993 (2.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With bound-in trading card 0.70 1.40 3.50

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 2.10 6.40 15.00
2-Same contents as #1 0.80 1.60 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics
1-1st appearance Aliens in comics 5.00 15.00 35.00
1-Second printing 1.50 3.80 9.00
1-Third - Sixth printings 0.40 0.80 2.00
2 3.60 11.00 25.00
2-Second printing 0.80 1.60 4.00
2-Third printing 0.40 0.80 2.00
3 1.70 5.10 12.00
4 1.30 3.30 8.00
5, 6 1.00 2.50 6.00
3-6: 2nd printings 0.40 0.80 2.00
ALIENS MINI COMIC 1 (2/93, 4x6")-Included in Aliens Portfolio 1.70 4.00 10.00
Aliens Platinum Edition (See Dark Horse Presents...)

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics
V2 #1 1.70 5.00 12.90
V2 #1-2nd printing ('90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

ALIENS: COLONIAL MARINES
Jan, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics
1-9 0.50 1.00 2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics
1-Sam Kieth-a(p) in all 1.70 4.00 10.00
1-2nd print 0.50 1.00 2.50
2 1.30 3.30 8.00
3, 4 1.10 2.70 6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Suydam painted-c 0.50 1.00 2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c 0.50 1.00 2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics
1-3 0.50 1.00 2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics
1 5, Bolton painted-c; Guice-p 0.50 1.00 2.50
1-Embossed foil platinum ed. no price/no ads 4.30 13.00 30.00

ALIENS: ROGUE
Apr, 1993-No. 4 July, 1993 (2.50, color, mini-series)
Dark Horse Comics
1-4 0.50 1.00 2.50

ALIENS: SACRIFICE
May 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

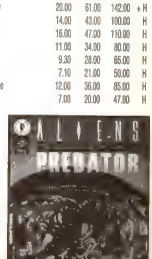
ALIENS: STRONGHOLD
May, 1994-No. 4, 1994 (2.50, color, mini-series)
Dark Horse Comics
1 0.50 1.00 2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics
1 1.70 5.00 12.00
1-2nd printing 0.50 1.00 2.50
0 (July, 1990, 1.95) c/DHP 34-36 2.10 6.40 15.00
2, 3 1.50 3.80 9.00
4-Dorman painted-c 1.00 2.00 5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-3-Suydam painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse
1 0.30 0.60 1.50
2-9: 2, 4-Dave Stevens-c/a 0.20 0.40 1.00
3-D No. 1-Art Adams 1st pub. art 0.60 1.20 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 70.00 195.00 455.00 + H
128 (1952) 46.00 137.00 320.00 + H
2 (12-1/52-53) - 5 38.00 114.00 265.00 + H
6-10 23.00 68.00 158.00 + H
11-18: Last pre-code issue 20.00 61.00 142.00 + H
19-28 14.00 43.00 100.00 H
29, 30, 32-Wood-a 16.00 47.00 110.00 H
31, 33-40 11.00 34.00 80.00 H
41-50 9.30 28.00 65.00 H
51-66 7.10 21.00 50.00 H
67-1st app. Gunner & Sarge 12.00 36.00 85.00 H
68-70 7.00 20.00 47.00 H



Aliens/ Predator: The Deadliest of Species #1
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Amazing Adventures #2 (7/61)
© MEG

71-90	4.30	13.00	30.00	H
81, 83-88: 88-Last 10¢ issue	3.10	9.00	22.00	H
82-Johnny Cloud begins	5.40	16.00	38.00	H
89-100	3.00	8.60	20.00	H
101-117: Johnny Cloud app. 111,115 & 117	2.10	6.40	15.00	H

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-McFarlane-a (1st full story)	0.60	1.20	3.00
Annual 1-3 (11/82-9/84)	0.20	0.40	1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.70	4.00	10.00
2-El Diablo by Morrow begins	0.70	1.40	3.50
3-8: 3-Origin El Diablo	0.70	1.40	3.50
9-Frazetta-r (3 pgs.)	1.00	2.00	5.00
10-1st app. Jonah Hex (3-7/72)	8.60	26.00	60.00
11-2nd app. Jonah Hex	3.60	11.00	25.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group

1-(52 pgs.)-Byrne-a begins; Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	1.00	2.50	6.00
14-16: 16-Wolverine cameo	0.30	0.50	1.25
17-X-Men x-over; Wolverine cameo	0.60	1.20	3.00
18-28: Last Byrne issues	0.30	0.50	1.25
29-32, 35-49: 39-Portacio-i begins	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.70	1.70	4.00
50-Double size	0.30	0.50	1.25
51-Jim Lee's 1st work at Marvel	1.00	2.00	5.00
52, 53: Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54, 63, 64-No Jim Lee art	0.20	0.40	1.00
55-62: Jim Lee art(p)	0.50	1.00	2.50
65-74, 76-98: 74-Wolverine, Spider-Man	0.30	0.50	1.25
75-(1.95, 52 pgs.)	0.30	0.60	1.50
87-90: Wolverine app.; Jim Lee-c	0.70	1.40	3.50
91-99, 101-105, 107-119,121-129	0.30	0.60	1.50
100-(2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Northstar revelation issue	0.60	1.10	2.75
106-2nd printing	0.30	0.50	1.25
120-(2.25)-Poly/bagged w/poster	0.40	0.70	1.75
130-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (9/86, 1.25)	0.30	0.50	1.25
Annual 2-(12/87, 1.25)	0.20	0.40	1.00
Special V2#1 (6/92, 2.50)-Wolverine-c/s	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Advs. No. 1-8; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Ditko-c/a in all	32.00	96.00	385.00
8-Last 10¢ issue	26.00	80.00	315.00
9-13	23.00	70.00	275.00
14-Prot. X prototype	25.00	75.00	300.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)

1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art			
in all; Kirby monster c-1-6	75.00	225.00	675.00
2	31.00	92.00	275.00
3-6: 6-Last Dr. Droom	25.00	75.00	225.00

AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group

1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8)			
double feature begins	2.10	6.40	15.00
2-4	1.00	2.00	5.00
5-8: N. Adams-a	1.20	3.00	7.00
9, 10: 9, 10-Magneto app.	1.00	2.00	5.00
11-New Beast begins (1st app.), ends #17	1.70	4.00	10.00
12-17: 13-Brotherhood of Evil Mutants app.	1.20	3.00	7.00
18-1st app. Killraven, N. Adams-a	1.70	5.00	12.00
19-39	0.70	1.40	3.50

AMAZING ADVENTURES
Dec, 1979-No. 14, Jan, 1981
Marvel Comics Group

V2#1-Reprints: X-Men 1, 38	0.80	1.60	4.00
2-14: Early X-Men reprints	0.60	1.20	3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)
Gold Key

1-Warren Tufts-a in all	1.70	4.00	10.00
2-4	1.00	2.50	6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)

15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.)	1350.00	4000.00	20000.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group

1-Origin retold; Ditko-c/a #1-38; Kirby/Ditko-c; 1st Fantastic Four x-over (ties w/F.F. #12 as 1st Marvel x-over)	910.00	2720.00	13600.00
1 (Golden Records Reprint)	11.00	32.00	75.00
(with Golden Records (1966)	25.00	75.00	175.00
2-1st app. The Vulture	208.00	623.00	2075.00
3-1st app. Doc Octopus	133.00	400.00	1200.00
4-Origin & 1st app. The Sandman	122.00	367.00	1100.00
5-Dr. Doom app.	108.00	323.00	860.00
6-1st app. Lizard	95.00	285.00	760.00
7, 8, 10: 8-Early FF backup story	73.00	219.00	510.00
9-Origin & 1st app. Electro	79.00	238.00	555.00
11, 12: 12-Doc Octopus unmasks Spidey-c/s	40.00	120.00	280.00
13-1st app. Mysterio	54.00	163.00	380.00
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over	102.00	306.00	1020.00
15-1st app. Kraven The Hunter, 1st mention of Mary Jane Watson (not shown)	48.00	144.00	335.00
16-1st Daredevil x-over (yellow costume)	34.00	101.00	235.00
17-2nd app. Green Goblin (c/s)	57.00	171.00	400.00
18-1st app. Ned Leeds (later Hobgoblin)	36.00	107.00	250.00
19-Sandman app.	29.00	86.00	200.00
20-1st app. & origin The Scorpion	34.00	103.00	240.00
21-2nd app. The Beetle (see Str. Tales#123)	23.00	69.00	160.00
22-1st app. Princess Python	21.00	62.00	145.00
23-3rd app. Green Goblin (x/story)	35.00	105.00	245.00
24	19.00	58.00	135.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane)	24.00	71.00	165.00
26-4th app. Green Goblin; 1st Crime Master	26.00	79.00	185.00
27-5th app. Green Goblin	24.00	73.00	170.00
28-Origin/1st app. Molten Man	32.00	96.00	225.00
29, 30	17.00	51.00	120.00
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66)	14.00	43.00	100.00
39-Green Goblin-c/s; id revealed	18.00	54.00	125.00
40-Origin Green Goblin (1st time told)	29.00	86.00	200.00
41-1st app. Rhino	13.00	40.00	90.00
42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66)	12.00	36.00	85.00
43-49	8.00	24.00	55.00
50-Intro Kingpin (7/67)	36.00	107.00	250.00

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61-74: 69, 70-Kingpin app. 69-Kingpin-c. 74-Last t2e issue 5.40 16.00 38.00
75-89, 91-93, 95, 99: 84, 85-Kingpin-c/s 4.30 13.00 30.00
90-Death of Capt. Stacy 5.00 16.00 37.00
94-Origin retold 7.10 21.00 50.00
96-98: Drug books not approved by CCA; Green Goblin storyline. 9.00 28.00 65.00
97, 98-Green Goblin-c
100-Anniversary issue (9/71) 20.00 60.00 140.00 +
101-1st app. Morbius; last t5e issue (10/71) 21.00 64.00 150.00
101-2nd printing (9/92, silver ink) 0.40 0.80 2.00
102-Origin/2nd app. Morbius (25¢, 52 pgs.) 14.00 43.00 100.00
103-11/8, 109-Dr. Strange-c/s (6/72) 2.60 8.00 18.00
110, 120-Spider-Man vs. Hulk 4.30 13.00 30.00
121-Green Goblin kills Gwen Stacy 11.00 33.00 78.00 +
122-Death of Green Goblin 15.00 45.00 105.00 +
123-128: 124-1st app. Man-Wolf (9/73), origin #125 2.60 7.70 18.00
129-1st app. The Punisher (2/74) 39.00 118.00 275.00
130-133, 138-160: 131-Last 20¢ issue 1.70 5.00 12.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 4.30 13.00 30.00
137-Green Goblin c/s (Harry Osborn) 2.10 6.40 15.00
161-Punisher cameo; Nightcrawler app. 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 3.10 9.40 22.00
163-173, 181-190: 181-Origin retold 1.30 3.30 8.00
174, 175-Punisher app. 2.60 7.70 18.00
176-180: Green Goblin app. 2.00 6.00 14.00
191-193, 195-199, 203-208, 210-219 1.20 3.00 7.00
194-1st app. Black Cat 2.00 6.00 14.00
200-Giant origin issue (1/80) 3.60 11.00 25.00
201, 202-Punisher app. 3.10 9.40 22.00
209-Origin & 1st app. Calypso (10/80) 1.50 3.80 9.00
220-237: 225-Foolkiller-c/story (2/82) 1.20 3.00 7.00
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattoo: card intact) 10.00 30.00 70.00
238-Without Tattooz 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 5.40 16.00 38.00
240-243, 246-248: 241-Origin Vulture 1.20 3.00 7.00
244-Hobgoblin cameo (3rd app.) 1.70 4.00 10.00
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83); Hobgoblin cameo (4th app.) 2.10 6.40 15.00
249-251-Hobgoblin/Spidey battle storyline 1.90 5.60 13.00
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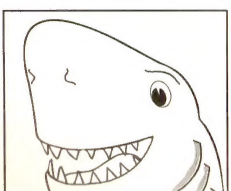

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